

THE LIBRARY OF CONGRESS

Quarterly
Journal



OF CURRENT ACQUISITIONS

VOLUME 13 • NOVEMBER 1955 • NUMBER 1

DEC 5
1955

Canons of Selection

I

THE LIBRARY OF CONGRESS SHOULD POSSESS IN SOME USEFUL FORM ALL BIBLIOTHECAL MATERIALS NECESSARY TO THE CONGRESS AND TO THE OFFICERS OF GOVERNMENT OF THE UNITED STATES IN THE PERFORMANCE OF THEIR DUTIES.

II

THE LIBRARY OF CONGRESS SHOULD POSSESS ALL BOOKS AND OTHER MATERIALS (WHETHER IN ORIGINAL OR IN COPY) WHICH EXPRESS AND RECORD THE LIFE AND ACHIEVEMENTS OF THE PEOPLE OF THE UNITED STATES.

III

THE LIBRARY OF CONGRESS SHOULD POSSESS, IN SOME USEFUL FORM, THE MATERIAL PARTS OF THE RECORDS OF OTHER SOCIETIES, PAST AND PRESENT, AND SHOULD ACCUMULATE, IN ORIGINAL OR IN COPY, FULL AND REPRESENTATIVE COLLECTIONS OF THE WRITTEN RECORDS OF THOSE SOCIETIES AND PEOPLES WHOSE EXPERIENCE IS OF MOST IMMEDIATE CONCERN TO THE PEOPLE OF THE UNITED STATES.

From the Annual Report of the Librarian of Congress, 1940

For sale by the Superintendent of Documents, United States Government Printing Office, Washington 25, D. C. Price \$1.75 per year, including the *Annual Report of the Librarian of Congress*, domestic; \$0.50 additional for foreign mailing; single copies vary.

L.C. card, 44-40782

Q

Q

Vo

A

A

The Library of Congress
QUARTERLY JOURNAL OF
CURRENT ACQUISITIONS

Volume 13

NOVEMBER 1955

Number 1

CONTENTS

ARTICLES

PAGE

Three Aeronautical Collections. MARVIN W. MCFARLAND . . . 1

Records of the States: Supplementary Microfilms. WILLIAM
S. JENKINS 12

ANNUAL REPORTS

Music. EDWARD N. WATERS 19

Prints and Photographs. ALICE LEE PARKER 42

Microreproduction. LESTER K. BORN 56

PUBLISHED AS A SUPPLEMENT TO THE *Annual Report of the*
Librarian of Congress

Z881
U49A3

wro
the
fide
at a
and
of t
"en
dien
wha
tic
gain
ing
and
tan
rial
infl
dest
V
and
hav
this
tion
the
nav
men
pre
sear
usc
and
tasl
Air
T
a d
He
ear
lish

Three Aeronautical Collections

WE ARE at the opening verse of the opening page of the chapter of endless possibilities. So wrote Rudyard Kipling of the airplane in the infant days of flying. Few were so confident as he that there would be a future at all, and it is to Kipling's lasting credit and to that of other writers and journalists of the time that they, with a handful of "enthusiasts," and not statesmen and soldiers or even scientists, first sensed that what was beginning was not a mere romantic *ballade* but a saga, an epic, that would gain broadened scope and deepened meaning through the hard exigencies of war and, by the mastering of problems of distance, of speed, of weather, and of materials, would come within a generation to influence markedly and permanently the destinies of all peoples.

Wilbur Wright once wrote of himself and his brother Orville: "We feel that we have done our full share toward making this"—the airplane—"an American invention," and certainly America has stood in the forefront at nearly all points of aeronautical development to date. To document that American leadership, to collect, preserve, arrange, and service original research materials of aviation history in manuscript and other forms, is an appropriate and inescapable, if somewhat challenging, task for the Library of Congress in the Air Age.

Thanks to the vision and perceptivity of a distinguished Librarian of Congress, Dr. Herbert Putnam, the work got off to an early and auspicious start with the establishment in 1929—only 26 years after the

first flight of a powered airplane—of a Division of Aeronautics, the creation of a Chair of Aeronautics, the purchase of the great Tissandier collection of books and manuscripts, and in 1932, with the gift by his daughters of the papers of the illustrious American pioneer, Octave Chanute. The succeeding years up to the Second World War showed a steady growth of the book collections and the development of impressive holdings of periodical literature, but no additional manuscripts were acquired. The war, however, brought about an unprecedented expansion of aviation, both in the military sphere and in the sphere of aircraft manufacturing, and the postwar period has seen the flowering of civil air transport on a scale hitherto undreamed of. With this upsurge of interest and achievement in aviation, it has seemed incumbent upon the Library to emphasize the collection of aeronautical manuscripts, to capture history on the wing, as it were, and assure that the documentation of the great careers of the individuals who have sparked the air progress of our time shall not be lost to future generations who may be curious to learn how it all happened.

The efforts of the Library in this field have thus far been well rewarded. Prospective donors and others interested in the history of aviation have proved to be equally convinced that the close of the first half-century of powered flight and the start of the second 50 years—years which may well see man leave, by aerial means, not merely the surface of the planet but the planet itself—is indeed a convenient time

for the kind of stocktaking that collecting historical papers represents. When it was discovered that the conviction was shared by no less a person than Charles A. Lindbergh, the world's most famous aviator and a man whose vast technical knowledge and experience of flying uniquely qualified him to judge, the Librarian of Congress invited him to participate actively in the Library's program by serving as Honorary Consultant in Aeronautics. This appointment, tendered by Mr. L. Quincy Mumford on October 15, 1954, and accepted by General Lindbergh on November 21, has been shown, by the fruits of the first year, to be a productive one. The counsel of General Lindbergh in the selection of papers for acquisition and in approaching donors has been most valuable, and it is largely through his efforts that the first two groups of papers described below have come into the Library. Commitments for the gift of still more papers of unusual importance have been obtained by the same means, though, as is customary, an announcement of these acquisitions must wait upon the actual receipt of the materials.

Igor I. Sikorsky Papers

Igor Sikorsky was born on May 25, 1889, in Kiev, the ancient cultural center of southwestern Russia. Both of his parents had had a scientific education and at the time of their youngest son's birth the father, Ivan Alexeyevich Sikorsky, was professor of psychology in the University of St. Vladimir. Like the Wrights, whom he was later to admire so greatly and whom in profession, in manner, and in originality of achievement he was to parallel so much, young Sikorsky had the good fortune to grow up in a home where intellectual curiosity, independent thinking, and initiative were encouraged.

In his autobiography, *The Story of the Winged-S*, Sikorsky has written: "My in-

terest in various branches of natural science, and particularly mechanics and astronomy, started mainly as a result of the conversations I had with my father during our walks in the picturesque hills of the German Tyrol in the summer of 1900. My interest in astronomy, which began at that time, has remained with me ever since. During the succeeding years, I had several hobbies. For a time I was making electrical batteries and also finally succeeded in producing a small electric motor. Time and time again I tried to make flying models. When I was about twelve years old I succeeded in making one of a helicopter, rubber-powered, which could rise in the air."

Within a decade the modeler of aircraft as a hobby had turned to the study of engineering as a career, but dreams of flying were not forgotten. The student's imagination was leading him always from the facts and theories found in textbooks toward aspirations of building a machine that would not merely fly but would rise vertically off the ground by means of a lifting propeller. The moment that decided for him his life's work came when, during the summer of 1908, again on a trip to Germany with his father, Sikorsky read of the dirigible flights of Count Zeppelin and saw for the first time a trustworthy account of the successful work of the Wrights with heavier-than-air flying machines. Assured beyond all doubt that mechanical flight had become a reality, Sikorsky set about to make a systematic study of the mystery of the helicopter.

The road was a long and arduous one, with many disappointments and diversions along the way. After building two experimental helicopters that would not fly, Sikorsky in 1910 turned his attention to the design and construction of airplanes. In subsequent years he initiated the famous "winged-S" series that, in the fullness of

time (and largely in another land, the United States), has given the world such distinctive and distinguished aircraft as the "Grand" (the first large, 4-engine plane, flight-tested in May 1913), the S-29-A (A for America; flight-tested in September 1924), the S-32 (a twin-engine transport superseding the S-29), the S-35 (designed for transoceanic flying and in its day the most important ship of its class), the S-38 (designed as a 10-seater amphibian, powered by two 400-H. P. "Wasp" engines), the S-40 Flying Clipper, the S-42 (the large transoceanic "Flying Clipper"), the VS-300 (which in 1939 realized Sikorsky's old dream of a successful helicopter), the XR-4 (the success of which, in the summer of 1943, marked the coming to maturity of the helicopter in the United States), and the many other well-known helicopter types that have found such varied use since the end of World War II.

For all his genius as a designer and engineer, Igor Sikorsky, the person, is the most modest of men. Late last spring he flew to London to receive from the Institution of Mechanical Engineers of Great Britain the James Watt Medal, an international award recognizing his work with airplanes, flying boats, and helicopters. It was the first time a man from the aviation field had ever won this honor. After the presentation, a group of press writers interrogated him about his accomplishments, particularly about his role in inventing and perfecting that most persistent of all aerial "impossibilities," the helicopter. What he replied has been reported by one of his hearers:

He did not invent the helicopter, he said. The idea was several centuries old. Leonardo da Vinci designed such a device, but without the necessary motive power (da Vinci's was to be man-driven) it could not succeed. He credits Louis Bréguet of France with building the first helicopter to become airborne (1907) and the German, Dr. Heinrich Focke, with construct-

ing the first practical one in 1937. All he would admit for himself was the invention of the first [practical] single-rotor helicopter and the first machine to fly successfully in the Western Hemisphere in 1939.

In sending the first installment of his personal papers to the Library of Congress, Sikorsky has acted characteristically: he has been selective, but in his choice and in describing what he has chosen he has been thorough. This first shipment, which alone had been received at the time of the writing of this report, consisted of 23 items. What follows is largely Sikorsky's own inventory of the materials.

"1. Official letter from the Aeronautical Section of the General Staff in St. Petersburg, dated February 7, 1913, informing me that my biplane had won the first prize of 30,000 roubles in the military competition of 1912." [The plane was the S-6-B.]

"2. Letter of introduction, dated 23 February 1918, Petrograd, addressed to the Secretary of War in France, signed by Gen. Niessel, the Chief of the French Military Mission in Russia.

"3. A letter from the Director of the Technical Section of Aeronautics in Paris, dated August 3, 1918, advising that, after examination of my project, the Commission on New Airplanes and Engines had accepted my project." [Having developed a 1,000-kilo bomb as an answer to the 300-kilo bombs the Germans were dropping on Paris, the French asked Sikorsky to design an airplane capable of carrying the new weapon and delivering it on the target. Sikorsky agreed, and forthwith designed a plane to be powered by two Liberty engines. The early signing of the Armistice caused the project to be dropped.]

"4. Letter of introduction, signed by Maj. Gen. Mason M. Patrick, Chief of Air Service, AEF, to the Director of Air Service in Washington, D. C., dated February 17, 1919." [Sikorsky arrived in New York

on March 30, 1919, and hoped to find engineering work with the Air Service of the U. S. Army.]

"5. Letter of introduction signed by Lt. Col. B. Q. Jones, Assistant Chief, Supply Group, War Department, to Chief of Engineering Division, McCook Field, Dayton, Ohio, dated October 28, 1919.

"6. Letter contract, dated November 20, 1919, Dayton, Ohio, signed by Col. T. H. Bane, Chief of Division, Engineering Division, War Department." [Though he was well received by Thurman Bane, a gifted and discerning officer, and was given work connected with the planning of a large 3-engine bomber, Sikorsky found himself without a job 6 weeks later when the project had to be cancelled in the general post-war demobilization of military aviation. For Sikorsky this loss of work was the beginning of a period of real hardship and, back in New York a few months later, his small capital nearly exhausted, he tells us that he was reduced to living in a furnished room and to making lunch and dinner of a cup of coffee, a roll, and a plate of baked beans.]

"7. Sketches made by the then Col. Charles A. Lindbergh, November 21, 1931, during a long discussion I had with him on the subject of the possibility of a long-distance trans-oceanic flying clipper ship. The meeting took place in a small restaurant in southern Cuba during one of the overnight stops when Lindbergh was chief pilot and I was one of the 30 or so passengers on board the Sikorsky S-40 Clipper during the first round-trip from the United States to Barranquilla, Colombia, Panama Canal, and return.

"Lindbergh was then a technical adviser to P[an] A[merican] A[irways] while I was Engineering Manager of the Sikorsky Aircraft Division of United Aircraft. The ideas and decisions arrived at during this meeting largely formed the basis upon

which the construction of trans-oceanic clipper ships of Sikorsky Aircraft for P. A. A. was decided. The above ships were ordered and were designed, built and tested with the close cooperation of Col. Lindbergh and were successfully used to pioneer and inaugurate the scheduled passenger and mail flights across the Pacific and Atlantic.

"8. Letter from Col. V. E. Clark, January 23, 1932, which enclosed a check for \$.05 which represented a bet he lost. When the S-40 Flying Clipper was built we were requested to produce it as an amphibian and Col. Clark made a bet with me that I would fail to do so; however, it did prove to be an amphibian and was licensed as such.

"9. The Franklin Institute of the State of Pennsylvania Report No. 2942, dated February 8, 1933, Philadelphia, presenting a résumé of my former work.

"10. Certified copy of Resolutions by Sikorsky Aviation Corporation, June 16, 1933, on the 20th anniversary of the flight of my multimotored plane." [This was the maiden flight of the "Grand," the first 4-engine airplane.]

"11. Personal letter, dated October 7, 1933, from Martin Johnson, the famous explorer of Central Africa, who used two of our amphibians for interesting flights in unexplored regions of Africa.

"12. Lecture before The Royal Aeronautical Society, London, England, November 15, 1934, on 'The Development and Characteristics of a Long-Range Flying Boat (The S-42).'

"13. Lecture—The Twelfth Steinmetz Memorial Lecture presented in Schenectady, March 3, 1938, 'Science and the Future of Aviation.'

"14. Lecture—'The Large Flying Boat' before Lilienthal-Gesellschaft, Berlin, 12 October 1938.

"15. Lecture—Clayton Lecture before

General Meeting of The Institution of Mechanical Engineers in London, England, April 29, 1955—"The Transport Helicopter."

"16. My personal sketch and design book, dated 1930, in which I have made sketches of my inventions and, in particular, sketches covering the earliest development of our helicopter (pages 12 to 20). This includes the very important sketches on the basic development ideas from which our first helicopter, as well as all subsequent ones, have been built. This, consequently, represents virtually the birth of all helicopter development of our organization.

"17. Personal letter to me from Sergei Rachmaninoff, the great musician-composer, mentioning the fact that he had just heard that we had succeeded in producing an aircraft that was capable of rising straight up in the air with no run and landing with no forward speed. Rachmaninoff inquires whether this is true.

"18. Personal letter to me from Mrs. Henry Ford, the wife of the great industrialist—1943.

"19. Autobiography—"The Story of the Winged-S."

"20. Book—"The Message of the Lord's Prayer." [By Igor I. Sikorsky.]

"21. Book—"The Invisible Encounter." [By Igor I. Sikorsky.]

"22. Lecture—"The Evolution of the Soul," Lansing, Michigan, November 15, 1949.

"23. One (1) set of Sikorsky Airplane and Helicopter photographs."

Readers may judge for themselves the historical importance of many of these items, all of which have been given to the Library without restrictions on their use and with a dedication to the public by the donor of any literary rights he may possess in any unpublished writings therein contained. Further installments of Mr. Sikorsky's papers are awaited with anticipation.

Papers of the Daniel Guggenheim Fund for the Promotion of Aeronautics, Inc.

The Honorable Harry F. Guggenheim, former U. S. Ambassador to Cuba (1929-33), prominent aviation leader, and senior partner of the mining and metallurgical firm of Guggenheim Brothers, has presented the papers of the Daniel Guggenheim Fund for the Promotion of Aeronautics, Inc., of which he was president for the term of its existence from 1926 to 1930. It was one of the many grants of assistance made by the Guggenheim Fund that created the Chair of Aeronautics in the Library in 1929 and fostered the development of its distinguished collections of historical and technical aeronautical literature.

The Daniel Guggenheim Fund for the Promotion of Aeronautics was endowed by Harry F. Guggenheim's father, the late Daniel Guggenheim, who, anxious to facilitate the technical development, improve the safety, and expand the popularity of flying for passenger and freight uses, set aside the sum of \$2,500,000 to be spent by a board of trustees for scientific research, for aid to education, and for the dissemination of information. It was Daniel Guggenheim's expressed wish that the Fund should be of short-term existence and should liquidate itself on the fulfillment of its objectives.

The materials that have come to the Library are open to research. They consist of about a hundred file folders under subject headings reflecting the varied activities of the Fund, such as "Aeronautical Encyclopedia," "Aviation Insurance Survey," "European Aircraft Manufacturers," and "New York University Aeronautical Meteorology Course." The files are composed largely of correspondence of the Fund president, Harry F. Guggenheim,

and the Fund vice presidents, Captains (later Admirals) H. I. Cone and Emory S. Land, and the numerous scientists, educators, and other investigators whose work the Fund sponsored and encouraged. Abundant materials show the careful deliberations of the Fund's Board of Trustees, affording much evidence of how, by limiting itself to essentials, the Fund assured its notable success in hastening the development of modern aircraft and of air transport facilities during a period when interest and support from the public and other sources was lagging. Historians of air science will not fail to note the measure of the Fund's achievement when it is considered that, besides many other equally worthwhile endeavors of more transient nature, it endowed the aeronautical laboratory and instruction buildings of the California Institute of Technology, the Massachusetts Institute of Technology, Stanford University, and three other American universities. From the infant days of air transport on into the age of jet planes, guided missiles, and ultrasonic speeds, all these institutions have made invaluable contributions to human knowledge, to aeronautical progress, and to national defense.

Of special interest from the viewpoint of the Library of Congress is the file of correspondence that relates to the endowment by the Fund of the Guggenheim Chair of Aeronautics in the Library, the creation of the Guggenheim Book Fund, and the allotment of monies with which to defray the initial cost of operation of a Division of Aeronautics. In providing additional documentation on the negotiations and discussions that led up to these several grants, this file fills an important gap in the Library's records of a segment of its own history.

A long-cherished plan of Harry Guggenheim's was that of seeing collected and organized a comprehensive aeronautical

library so located and administered as to be accessible freely and permanently to anyone interested in the science and art of aviation. Early in 1929, when the Fund was drawing near the close of its work, he laid this plan before Herbert Putnam and, characteristically, Dr. Putnam was quick to understand its possibilities. Bearing in mind two of the principles stated by his father for the guidance of the Fund, namely, that duplication of effort should be avoided, and that no work should be undertaken that was properly a Government function, and also mindful that the Fund was pledged to early termination, Harry Guggenheim was ready to make the Library of Congress the locus of the aeronautical library provided, first, that the other agencies of Government which had built up library collections of their own should prove willing to contribute appropriate portions thereof to the national collection, and provided that the Librarian of Congress would undertake to seek appropriations from Congress to assure the continued development and servicing of that collection. Happily, both of these conditions were satisfactorily met, and on October 29, 1929, Guggenheim offered the Library an allocation of \$140,000 to be apportioned among the purposes mentioned above. Towards the end of the year, Andrew W. Mellon, then Chairman of the Trust Fund Board of the Library, accepted the grant.

In addition to correspondence, the Guggenheim Fund papers contain copies of a number of reports and articles (some published, others in manuscript form) of special interest at the time the Fund was in operation. Some of these are: "A Report on Airplane Construction in Europe," by Virginus C. Clark, 1927; "Aeronautical Observations on a European Tour," by Brig. Gen. William E. Gillmore, 1928; "Airport Management and Administration

in Europe," by Clarence M. Young, and "What Must Be Done to Make Commercial Flying Safe," by Harry F. Guggenheim. Also included in the present gift are files of correspondence and draft manuscripts relating to the preparation and publication of a history of the Fund which, in 1944, appeared as a book entitled *America Fledges Wings*, by Reginald M. Cleveland. There are, in addition, the printed annual reports and final report of the Fund and a number of pamphlets and brochures on various subjects published by the Fund or by projects which it sponsored.

An inventory of the Guggenheim Fund papers has been prepared and is available for use by persons consulting the files.

Elwood R. Quesada Papers

"Youthful" is the word most often applied to "Pete" Quesada in official releases and news stories about him over the years. Now, when he is a retired Lieutenant General, USAF, and has attained the great age of 51 years, it is still the right word for him. From the beginning he has been a man ahead of his time. A natural flyer, skilled in tearing down and building up engines as well as in manipulating a joystick and kicking a rudder bar, he made his meteoric way in the Air Force with a combination of intelligence, aggressiveness, tact, and force of personality. That the personal papers of such a thoroughly interesting airman have been added to the Library's manuscript collections is cause for much satisfaction.

The Quesada papers received thus far—and it is promised that there are more to come—are not voluminous. They arrived in a single footlocker and have been placed in six standard document boxes; a small group of outsize (flat) materials remains unboxed. The papers are open to use, and the donor's literary rights have been

dedicated to the public. The gift was first solicited by a letter written on February 7, 1952, at the suggestion of General Carl Spaatz. On October 26, 1954, General Quesada wrote that he was sending a box of papers, mostly originating in the period of World War II. In acknowledging this gift, the Library asked if General Quesada would not have a second look and try to turn up earlier materials, say, of the days in the late 1920's when Carl Spaatz, Ira Eaker, Quesada, and Harry Halverson flew the "Question Mark" for 150 consecutive hours, and when Eaker and Quesada for three straight years led the Air Corps in flying time, with Quesada alone averaging 1,000 hours a year. General Quesada has agreed to look.

As a result of the preliminary processing that has been done, the boxes containing the papers have been labeled "Personnel Records," "Subject File," "Correspondence and Other," "Operations," "Reports," and "Print and Near-Print." The "Personnel Records" consist of two thick file binders containing General Quesada's personal service papers or "201" file. There is much interesting material here, even though the usual military orders affecting assignment and promotion or other more or less routine matters compose the bulk of the file.

Quesada began his military aviation career in September 1924, when he entered the Air Service Primary Flying School as one of 150 candidates for wings. He was among the 13 who finished the following year, graduating from the pursuit course. His commission was as an Air Corps Reserve. Two years later, on April 6, 1927, he was commissioned a regular officer in the Air Corps, detailed "to duty involving flying," and assigned as engineering officer at Bolling Field, D. C. The order accomplishing all this is the earliest paper in the Quesada collection.

Following a tour of duty as flying aide to Gen. James E. Fechet, Chief of Air Corps, Quesada was appointed air attaché to Cuba during the period when Harry F. Guggenheim was there as United States Ambassador. Guggenheim and Quesada, both pilots, found that they had a mutual interest in many aspects of aviation, particularly in the development of aids to navigation, blind-flying equipment, and instrument flying.

Quesada's assignment to Cuba seemed a natural one. His father had come from Spain, and his great-uncle was president of Cuba following the Machado régime. His Spanish blood, however, was no proof against the violence that has so frequently marked life in that island. One day while Quesada, having succeeded to the post of military attaché though only a second lieutenant, was driving down the street, a shot was fired at him and the windshield of his car shattered. The incident was never fully explained, but there was speculation that persons involved in the revolution had hoped, if the American military attaché were killed, to bring about the intervention of the United States.

In 1933, having accrued some months of leave, Quesada took a busman's holiday and flew all over Africa in a Sikorsky amphibian with explorer Martin Johnson and F. Trubee Davison, Assistant Secretary of War for Air, on a mission to collect animals for the Museum of Natural History in New York. [See item 11, above, in the description of the Sikorsky papers.]

When President Franklin D. Roosevelt canceled the commercial airmail contracts early in 1934 and the Air Corps began to fly the mail, Quesada was named chief pilot on the New York-Cleveland route and took over the night run. Unlike so many of his Air Corps brethren who met disaster, he had no difficulty and on one occasion he flew from Cleveland to New

York in 1 hour and 27 minutes, establishing a record.

One of Quesada's most interesting assignments was as flying aide to Gen. Hugh S. Johnson, Administrator of the N. R. A. Quesada profited by the experience in two ways: he learned the value of a direct, forceful manner of action, and he resolved, if possible, never again to be a flying aide to anybody. In this resolution he was thwarted by Gen. Douglas MacArthur, then Chief of Staff. After getting shut of Johnson, he found himself promptly assigned to Secretary of War George H. Dern. Determined to complain to the Chief of Staff, he carefully rehearsed his little speech, but when, on being ushered into the presence, MacArthur quickly said, "Follow me," Quesada could get out only two words: "Yes, sir!" and was marched into the Secretary's office.

Perhaps the greatest forward step in organizing the military air power of the United States in the years before World War II was the establishment, on December 31, 1934, of the General Headquarters Air Force. This outfit was to be, in effect, an air combat command operating directly under the War Department and not, in parcellated fashion, under the local or Corps area commanders. For three months this important organization consisted of two people—the commander, Brig. Gen. Frank M. Andrews (whose papers came to the Library in 1949), and Lieutenant Quesada.

The year 1936-37 was spent by Quesada at the Command and General Staff School, a regular feature of the military *cursus honorum*. After graduation, he had a brief tour at Mitchel Field, Long Island, as flight commander in a bombardment squadron flying Martin B-10's.

This assignment was interrupted by another period of foreign service. Quesada was sent to South America, where he spent

two and a half years as technical adviser to the Argentine Air Force, then in its infancy. This was one of the most valuable experiences of his entire career, for it brought within his purview all phases of building and operating an air force. Returning from South America, Quesada performed a feat that was characteristic of him. He flew alone in a Grumman amphibian from Buenos Aires across the Andes to Norfolk, Va., and, for refueling he carried his own supply of gasoline with him in the plane and landed on lakes and rivers to effect, by hand, the replenishing of his tanks.

In 1940, with the war in Europe already started and the Battle of Britain about to begin, Quesada was given the post of Chief of the Foreign Liaison Section in the Intelligence Division Office, Chief of Air Corps. In this capacity, in May of that year, he accompanied Gen. H. H. Arnold to England for the important Arnold-Portal-Towers conversations which laid the groundwork for air lend-lease to Britain, for USAAF-RAF collaboration, and for the basing of the U. S. strategic air force in the United Kingdom.

From then on, Quesada's rise in rank and position was swift. At the time of Pearl Harbor, he was a major commanding a fighter group at Mitchel Field. In December 1942 he was a brigadier general, and early in 1943 he took a tactical air task force into North Africa. There he commanded the XII Fighter Command, doubling in brass as Deputy Commander of the Northwest African Coastal Air Force under Air Marshal Sir Hugh Pughe Lloyd, who became his great friend and mentor. His accomplishments as a combat air commander are rehearsed in the citation which accompanied the award to him of the Legion of Merit: "His tact and impartial cooperation were of the greatest value in consolidating the British and American air

units into a single fighting force. His knowledge of air tactics, his excellent judgment, initiative and leadership contributed to a marked degree to the success of the Tunisian Campaign."

Quesada's most important assignment of the war was as commander of the IX Tactical Air Command which supported the American First and Ninth Armies in the invasion of Normandy, the subsequent battle for France, and the breakthrough into Germany. The IX TAC was, with the XIX TAC and the XXIX TAC, part of the three-pronged fighting arm of the Ninth Air Force, commanded by Gen. Hoyt S. Vandenberg. The development of air-ground tactics and techniques by this Air Force was one of the major air accomplishments of World War II, and much of the credit for this belongs to Quesada and his fellow TAC commanders. As Gen. George S. Patton said of the Third Army and the XIX TAC, so it was with the other TAC's and the ground armies they supported: "Love at first sight."

This period is especially well documented in the Quesada papers that have come to the Library. The document box labeled "Correspondence and Other" contains a file of several hundred letters, most of them by Quesada, ranging in date from October 28, 1943, to March 21, 1945. In the box labeled "Subject File" there are folders dealing with the administration and operations of the IX TAC broken down by headquarters staff sections—"A-1," "A-2," "Adjutant General," "Judge Advocate General,"—and by special subjects—"Air Force—General," "Air Support School," etc. There are also a number of special reports on certain operations, but as most of these bear security classifications, their titles cannot be listed here. In several of the boxes there are drafts of histories and finished histories of a number of units of the IX TAC, and most of the unboxed,

outsized materials were apparently collected for a history of the Headquarters, IX TAC. Some of these folders contain pencil and pen-and-ink drawings depicting in graphic form various activities and functions. In the box marked "Reports" are a number of reports of boards and committees on which General Quesada served after World War II, when he held various assignments at Air Force Headquarters in the Pentagon and while he was commander of the Tactical Air Command.

Perhaps the most interesting group of papers in the entire collection is that found in the box labeled "Correspondence and Other" and bearing the title, "Personal—Eniwetok." This file relates to the period when General Quesada performed the last assignment of his military career as Commanding General, Joint Task Force Three, the organization which conducted the great atomic bomb tests on the little Pacific atoll of Eniwetok in 1951. Quesada's task was to assure the cooperation and smooth functioning of the three services and the Atomic Energy Commission personnel. Something of the spirit and interest that pervades this file—though it contains nothing that bears on atomic energy or the tests *per se*—can be sensed from the following excerpt from a letter written March 4, 1951, to a personal friend: "Upon arrival here, I found that things are much better than could be expected. We are well on our way and though we are confronted with some complex problems we will be in a good position to proceed without handicap. Every time I see the place I become more and more astonished with the magnitude of the whole thing and the impact that it's going to have on us all. It just seems impossible that all of this could have been done on a remote atoll." Or from this extract from a letter to General Eaker on the same day: "It's a tremendous undertaking, many times in

excess of anything we have ever done before in this line."

As may be imagined, Quesada was extremely busy at this time yet he took moments out to write letters to persons and on subjects far removed from the work at hand. One of these, to a young Pole who had obtained a job at Brown University partly through Quesada's recommendation, shows the special touch he had in handling young men and in inspiring them in a way that, while completely manly, reached the heart: "I hasten to reply to tell you how happy I am that you have settled yourself at Brown University Your association with Brown University will give you a good insight on what being an American means. Your association with American youth will expose you to the philosophy of democracy that [is] our guiding light. It will give you further a chance to get your feet on the ground and have an opportunity of viewing the opportunities that are so abundant. If you will take your duties seriously, which I am sure you will, it will certainly bring benefits to your associates as well as yourself. I am terribly happy that you have settled there. . . ."

This file contains letters to and from many of the important people of the day—General MacArthur, Admiral Radford, General Twining, General Bradley, General LeMay, William R. Hearst, Jr., General Ridgway, Gordon Dean, Lewis L. Strauss, Robert G. Sproul, Gen. Richard K. Sutherland, and Gen. R. B. Landry (Air Aide to President Truman). Some of this correspondence refers to the relief of General MacArthur as Supreme Commander, Allied Powers, in Japan. Interesting in this connection is a letter to General Quesada's mother-in-law, Mrs. Joseph Pulitzer.

In a summary comment on the atomic

bomb tests, known as Operation GREENHOUSE, one finds Quesada writing, on May 18, 1951: "This operation has been beyond one's imagination. Its magnitude cannot be described and the problems of management have been complex, intricate, and severe. In spite of the fact that it has been a wonderful experience, I'll be glad to have it behind me. It has perhaps been the largest undertaking of my life. . . ."

Before flying to Eniwetok, Quesada had conferred with General Vandenberg, Air Force Chief of Staff, and with Secretary Thomas K. Finletter on the subject of his own retirement. He definitely wanted to go, when the big operation was over, and

he finally obtained his superiors' agreement. As the time approached, he wrote to Hanson W. Baldwin, military editor of the *New York Times*: "Just between us and purely off the record, I am retiring this summer and I have assurance that I may To do so now, with unsettled world conditions, has naturally caused some emotional reaction, but I am satisfied that my future course will make a contribution to our national well-being. . . ." And, in due time, in that mood, one of America's most dynamic military air leaders moved off the scene.

MARVIN W. MCFARLAND
*Head, Aeronautics Section,
Science Division*

Records of the States: Supplementary Microfilms

THE Photoduplication Service has now made available a supplement to *Records of the States of the United States*, consisting of some 165 reels of microfilm. These films, like the initial 1,700 reels released in 1950, are the product of the State Records Microfilm Project. This Project, inaugurated in 1941, was carried out under the joint auspices of the Library of Congress and the University of North Carolina and was financed by a grant from the Rockefeller Foundation. The undertaking was an overall attempt to collect comprehensively and to open up to research the primary official materials concerning the early history of the United States. Heretofore, many of these materials, scattered widely over this country and in England, had been inaccessible to most students of American history and the existence of some of them was even unknown to scholars. A *Guide*¹ to the materials included on the films was published by the Library of Congress concurrently with their release in 1950. The 1,700 reels constituted the major part of the microfilm exposed during the course of the Project and consisted of statutory law and legislative, constitutional, administrative, executive, and court records.²

The supplementary reels were made up from the residue of the microfilm which remained after the regular project had been completed and consisted of five special classes of materials: "L," Local Govern-

ment Records; "M," Records of American-Indian Nations; "N," Newspapers; "R," Records of Rudimentary States and Courts; and "X," Miscellany. This supplement adds approximately 16,000 feet of film to the 160,000 feet prepared earlier. Most of the physical work of arranging the materials on the reels was done at the Library in the spring and summer of 1950. The major part of the bibliographical and editorial work for the film and for the accompanying *Guide*,³ issued by the Library, was accomplished at the University of North Carolina between September 1950 and December 1951.

The purpose of this article is to describe the five special classes making up the supplementary films and to report on plans for future addenda and errata to the microfilm compilation.

CLASS L. LOCAL GOVERNMENT RECORDS. This class consists of only 12 reels, the coverage being limited to seven local units of government: Wilmington, Del.; New Orleans, La.; Boston, Mass.; Detroit, Mich.; New York City; and Nacogdoches and Austin, Tex. For each of these localities, with the exception of New Orleans, the records are fragmentary and were filmed as they appeared incidentally in depositories where the regular work of the Project was being carried on. The New Orleans collection, however, consisting of five reels, is comprehensive in scope. It includes the "Records and Deliberations of the Cabildo, 1769-1803" (MS. in Spanish); "Proceedings of the City Council, 1803-1817" (MS. in French); "Resolu-

¹ *A Guide to the Microfilm Collection of Early State Records* (Washington, 1950).

² A report describing the arrangement of the materials under six lettered classes, A-F, appeared in *QJCA*, VI (May 1949), 3-7. See also *QJCA*, IV (May 1947), 60-64.

³ *A Guide to the Microfilm Collection of Early State Records, Supplement* (Washington, 1951).

tions and Ordinances of the City Council, 1805-1815" (MS. in French); "Mayor's Messages, 1805-1807" (MS. in French); "Mayor's Messages, 1805-1819" (English typescript); and "City Treasurers' Reports, 1771-1787" (MS. in French). The New Orleans collection suggests the possibilities and the value of a comprehensive coverage of the early records of representative local government units elsewhere.

CLASS M. RECORDS OF AMERICAN-INDIAN NATIONS. Part 1 of this class contains the records of official relations between the colonial and early State Governments and the Indian tribes. Sixteen reels, which are almost entirely in manuscript, were filmed in various historical societies and in a number of state archives: two reels relating to Indian affairs, 1647-1820, filmed at the Connecticut State Library; one reel, relating to the Sac and Fox Indians in Iowa and Kansas, 1840-89, filmed principally at the Oklahoma Historical Society; two reels relating to Indian affairs, 1790-96, from the Timothy Pickering papers, filmed at the Massachusetts Historical Society; four reels of "O'Reilly's Western Mementos" relating to the Iroquois or Six Nations, 1774-1820, filmed at the New-York Historical Society; two reels of "Penn Manuscripts: Indian Affairs," 1687-1801, filmed at the Historical Society of Pennsylvania; one reel of "Papers on Indian and Military Affairs," 1737-75, filmed at the American Philosophical Society; one reel consisting of "Timothy Horsefield's Papers: Chiefly on Indian Affairs," 1733-71, filmed at the American Philosophical Society, and "The Red Book," relating to Indian affairs, filmed in the Pennsylvania Archives; one reel of records relating to the Narragansett Indians, 1735-1859, filmed in the Rhode Island Archives; and two reels consisting of "Books of Indian Affairs," 1710-60, and "Journal of the Directors of the Cherokee

trade," 1762-65, filmed in the Historical Commission of South Carolina. In addition to these archival materials there is one reel of printed Indian treaties covering the period 1721-68 which were gathered from various sources.

Part 2 of this class, consisting of 22 reels, is devoted to the governmental records of the five civilized tribes (the Cherokee, the Chickasaw, the Choctaw, the Creek or Muskogee, and the Seminole) and to records of the Indian Territory.

Ten of these reels are composed of constitutions and laws: Cherokee, 1821-1906, three reels; Chickasaw, 1857-99, two reels; Choctaw, 1840-1905, three reels; Creek, 1867-1900, one reel; and Indian Territory, 1884-99, one reel. This section of constitutions and laws, pieced together from holdings throughout the country, is one of the most complete in the entire microfilm collection.

Most of the remaining Cherokee records, entirely in manuscript and located at the Oklahoma Historical Society, have been filmed as well. These consist of: "Journals of the Senate" (MS.), 1865-1905, three reels; "Journals of the Council" (MS.), 1869-1902, two reels; "Annual reports of officers" (MS.), 1880-1906, one reel; "Proceedings of the Executive Council" (MS.), 1863-99, one reel; and journals, opinions, and dockets of the Supreme Court (MS.), 1868-99, one reel. In addition, one reel is composed of the messages of the Principal Chief, 1879-1901; records of the Asylum for Insane, Indigent, Blind, Deaf and Dumb (MS.), 1876-95; records of the Board of Education (MS.), 1875-1902; and records of the National Prison (MS.), 1881-88. A second reel is devoted to treasury and revenue ledgers (MS.), 1866-1904.

The large body of manuscript materials for the other four tribes was not available for filming during the period of field work.

As these materials have now been transferred from the Indian Agency at Muskogee to the Historical Society in Oklahoma City, it is most desirable that they be included in future addenda to the microfilms. There is, however, one reel on the Indian Territory which includes among miscellaneous items a number of treaties and *Journals of the General Council*, 1870-75. There is also a composite reel containing miscellaneous items relating to all of the tribes.

CLASS N. NEWSPAPERS. This segment of the films, though merely a byproduct of the Project, contains a useful and important part of the body of official source materials which have been copied. This is true in that the only extant printings of many public official records can be found in early newspapers. It is estimated that the 53 reels of official gazettes of the colonies and the first newspapers printed in the territories constitute approximately half of the newspapers serving this purpose. A listing of these newspapers, which begin with the first issue of the *Boston News-Letter*, April 14, 1704, is beyond the limits of the present article.

CLASS R. RECORDS OF RUDIMENTARY STATES AND COURTS. This class collects on seven reels the records of those bodies politic which at some time in American history possessed the rudiments of organized government. Part 1 presents a number of forms—sometimes abortive, sometimes provisional; here revolutionary, there rival; usually extralegal, always transitory. There are included: for Arizona, records of the Provisional Government of 1863; for California, records of the District of San Francisco, 1848; for Colorado, records of the State of Jefferson, 1859-61, and Idaho Territory, 1860; for East Florida, records of the Rebellion of 1812, and for West Florida, the records of the Republic of 1810; for Nevada, the

"First Records of Carson Valley, Utah Territory, 1851-1855" (MS.), records of the abortive Roop Government of 1859, and newspaper reports of the "State of Buena Vista", 1865, and the "State of Washoe", 1863; for New Mexico, a newspaper report of the phantom state of Montezuma, 1865, found in the *Cheyenne* (Wyoming) *Leader*; for Oklahoma, records of the Territory of Cimarron, 1886-89; for Oregon records of the Provisional Government, 1843-49; and, for Utah, records of the State of Deseret, 1849-50, and "Deseret Resurrected," 1856-69.

Part 2 of this class centers on the mining districts throughout the West, in which organized groups of miners legislated in primary town-meeting fashion and established courts for the administration of civil and criminal justice. The large number of records copied were from mining districts in Colorado and were found in the Colorado Historical Society in Denver and in the Clerk and Recorder's offices of Gilpin County at Central City and Clear Creek County at Georgetown. In addition, this part includes the records of the Walker Mining District in Arizona, 1863-65, the records of Summit Mining District, in Idaho, 1861-68, the records of Fairweather District in Montana, 1863-64, and the records of Gold Hill Mining District in Nevada, 1859-73. The large bulk of mining records are in manuscript with the exception of the group of mining-law imprints, which are rarities.

CLASS X. MISCELLANY. This class is designed as a general miscellany to hold various types of official materials that could not be readily classified in one of the regular or special classes. It makes provision for nonserial and irregular publications issued under authority of the States and for nonofficial materials written about the States. Since Class X was the last to be organized, it contains all leftover mate-

rials which seemed worth salvaging. The order of the Miscellany, containing 43 reels, therefore, is simply a single chronological series of reels arranged State by State.

Part 1 isolates on individual reels large collections of broadsides. The broadsides and broadsheets, precursors of newspapers, were the earliest carriers of official information and continued to be a principal form of official publication throughout the 18th century. These occupy an important place among source materials available for the historical investigator, and from them may be gathered many essential details of history. Four major collections of broadsides were filmed in their entirety through 1790, except for personal and nonofficial issues: those of the Massachusetts Historical Society, the New-York Historical Society, the Historical Society of Pennsylvania, and the American Antiquarian Society. No attempt was made to segregate the broadsides according to States, and they all appear on the film, therefore, in chronological order. In addition many other smaller collections of broadsides from the holdings of various libraries throughout the country appear on the films. Although the New York Public Library's and the Library of Congress' collection were not filmed in their entirety, these two major broadside deposits were drawn upon for issues not found elsewhere.

Part 2 consists of special collections of manuscript materials that could be isolated and organized on one or more reels. The arrangement is chronological. There are only six reels making up Part 2, although it is, of course, subject to indefinite expansion. Represented for Georgia is the "Diary of John Joachim Zubly, 1770-1781" (MS. in German) from the Georgia Historical Society;⁴ for Louisiana, the Favrot Collection of manuscripts from the Howard-Tilton Library at Tulane Univer-

sity, consisting of official letters and military instructions, 1734-99; for New Mexico, three reels which include the Bancroft Library's transcripts of manuscripts from the General Archives of Mexico, 1580-1782; the De Vargas Journals (MS.), 1692-96, from the Museum of New Mexico; Spanish papers from the Surveyor General's Archives, 1682-1842; and selections from the R. E. Twitchell collection of Spanish, Mexican, and American manuscripts, 1777-1866, and from other manuscript collections in the Historical Society of New Mexico, 1776-1847.

Part x includes the remainder of the Miscellany, after Parts 1 and 2 had been assembled, and consists of both imprints and manuscripts. In other words, it constitutes a miscellany of the Miscellany. During the period when Part x was being arranged, in order to secure film copies of known imprints wanting from the Miscellany, inquiries were sent to the great rare book collections throughout the country. The search for this complement of rarities and *unica* extended to the British Museum and the Public Record Office in London, to the Archives Nationales in Paris, to the Archivo General de Indias in Seville, and back again to the Archivo Nacional in Havana.

A list of the libraries and archives which contributed to the various State collections in Part x would include the large number of those visited during the course of the Project. Certain extensive generic holdings should be singled out, however, as furnishing makeup materials for many reels of various States: the Historical Society of Pennsylvania, the Massachusetts Historical Society, and the New-York Historical Society, the three most comprehensive of the State historical society col-

⁴ This reel is restricted and may not be reproduced without the permission of the Georgia Historical Society.

lections; the John Carter Brown Library, with its great collection of colonial Americana; the Library of Congress and the New York Public Library; the American Philosophical Society and the American Antiquarian Society; the Harvard University Library and the Boston Public Library; the Henry E. Huntington Library and the Bancroft Library; and the Bibliotheca Parsoniana, the private collection of Edward Alexander Parsons of New Orleans.

Because of the vast scope of *Records of the States of the United States*, such a microfilm compilation perhaps will never become entirely complete. It was realized that through use of the film additional material would come to light. It was also realized that terminal extensions of various series included on the films might become desirable in certain instances as well as new series collateral to those already included. A future listing of addenda reels was therefore anticipated in the original arrangement scheme.

The need for an addendum to the *Guide* was also realized early in the editorial stage. This was because of the increment which had accumulated during the process of editing the film and which was brought about by the necessity of the simultaneous preparation of the sections of the *Guide* with the editing of the film class by class. This meant that provision had to be made to accommodate the material which could not be filmed until after the regular reels had been edited and processed. The "addendum" is therefore devoted to the new materials assembled after the corresponding section of the *Guide* had been prepared and to materials which had been listed as wanting but could not be filmed in time for inclusion on the regular reels.

During the interval between the publication of the *Guide* and the *Guide Supplement* another increment accumulated, consisting of parts of the materials listed as wanting in the first and of new material which had come to light during the editing of the supplement. Addenda to the second included these materials arranged on eight reels of film. Of particular interest is the composite reel of printed militia laws and regulations of the States, 1724-1847, and the reel of *Ordonnances du Roy* relating to Louisiana, 1730-86. In addition there are listed five reels of legislative journals which are in the Public Record Office and four reels of executive records found in the National Archives, which still need to be filmed in order to complete these series in certain States. Two additional reels prepared since the *Guide Supplement* make up the total of 165 supplementary reels of State Records Microfilms.

It was also anticipated in the original plan of arrangement that there would be errors in the listing which should be corrected. The errata section of the *Guide* corrected many errors found after it and the film had been edited. The errata sections of the *Guide Supplement* were devoted to errors found in both it and the *Guide*. Many of the latter were reported by scholars who had discovered them while using the film. It is now planned that periodic listings of the errata and addenda material will be issued until such time as a complete revision can be made and a *Guide* can be published in more permanent form.

WILLIAM S. JENKINS
Director, State Records Microfilm Project
University of North Carolina

Annual Reports on Acquisitions

L
fy
st
q
th
th
p
y
a
d
ti
e
v

ti
si
fl
ti
w
ro
a
co
I
h
th
fr
ro
in
fo
a
je
fr
a
o

c
th
d

Music

REPORTING the notable acquisitions in the field of music for a given year is both a vexing and a satisfying obligation. The reporter rarely has sufficient time or space to emphasize adequately the receipts or to express properly the gratitude due to the donors of many of them. On the other hand he is generally pleased, at least if it has been a normal year, in attesting the continued growth of an already magnificent collection and in drawing the public's attention to accretions which may be noteworthy for a variety of reasons—antiquity, exoticism, rarity, value, association, and usefulness.

The past fiscal year provides no exception for the reporter of the Music Division's accessions. He is torn by the conflicting emotions of vexation and satisfaction. It is impossible to do justice to all of what was received, yet it is gratifying to reveal how much of real worth came in and how greatly certain segments of the collection were enlarged and strengthened. In the account that follows, the materials have been organized into categories, for the most part, although freedom to depart from strict classification is preserved. Some readers may find that their own particular interests have been minimized, but if such feelings are aroused, it is solely through accident. Each piece, each title, each object are important (just as each donor is fully appreciated), and their importance in and to the world of musical learning can only increase as the years go by.

With world affairs as they are, with countries and cultures on opposite sides of the globe striving together for mutual understanding and appreciation, it may be

well to adopt an innovation here and tell of a gift from the other side of the earth. Two *khen*s of differing sizes came from Laos, in west central French Indochina. These instruments were presented by Prince Souvanna Phouma, a former prime minister, through the kindness of Senator Michael J. Mansfield, of Montana, who brought them from the Orient to Washington and delivered them to the Librarian of Congress on November 23, 1954. A short but impressive ceremony, witnessed by several distinguished individuals, marked the occasion. Pointing out that music has a potency often lacking in language, Senator Mansfield remarked: "Here in the Library of Congress, which belongs to all Americans, these musical instruments will serve as a kind of introduction to Laos for the thousands of our citizens who visit this great national institution every year."

The *khen* is a wind instrument comprised of two sets of seven pipes, each fitted with a reed, passing through a barrel-like wind chamber. Related in principle to the harmonica or reed organ, it produces a pure and serene sound. Those who attain skill with them must usually go through a long apprenticeship, but their efforts are welcomed by all who understand the instrument's significance and character.

The Honorable Ourat R. Souvannavong, Minister of Laos to the United States, responded to Senator Mansfield's words by describing the *khen* and the meaning of the gift. "The *khen*," he said, "is the Laotian national instrument. It is specific to Laos and not to be found anywhere else in the world. Lao music is lim-

ited but colorful. It is transmitted by ear. The Laotians do not know written notes. Our musical instruments are the same, apart from the *khen*, as those of our neighbors, Cambodia and Thailand. They are the xylophone, the gong, the cymbal, the flute, and the drum. If in orchestration the *khen* is dominated by these louder instruments, it remains, nevertheless, the most popular one. It is the inseparable companion of every *Phoubao* [male adolescent] worthy of the name. He takes it with him in the forest, on the river, or when he strolls in the villages by moonlight to serenade his sweetheart. And during Laotian festivals it is played by the *Phoubao* to woo the young ladies. . . . its music is exquisite, with a melodious monotony, and even war chants are softened and harmonized when coming through its reeds. . . . The *khen* is the expression of the Laotian soul. It symbolizes union and harmony, kindness and sincerity. Let it be our permanent messenger of friendship and peace."

When music or a musical instrument is thus proffered as a symbol of friendship between peoples, it becomes a token of great significance. When it represents the living culture of a people, it takes on added significance. The two *khen*s should long be regarded as objects standing for international friendliness and musical accomplishment. More of them could not be asked.

Autograph Scores

Returning to the world of western music and its resources, the reader is directed first to the original manuscripts of composers, perhaps the most glamorous materials (and not without reason) a music library can collect. They are the immediate handiwork of the composer, the man on whom the art immediately depends, and they ex-

ert an appeal duplicated by no other type of material. During the year the supply of musical autographs was unusually plentiful, some of them arriving singly, others coming in groups which are collections in themselves. For the sake of convenience the latter may be considered first.

One of America's best-known composers is Henry Cowell. He was born in California in 1897, and his youthful interest in music was encouraged by his parents. Determined quite early to be a composer, he experimented with unorthodox sound effects and became one of the leading radicals of the day. His sharply critical intelligence and his abiding interest in exotic music contributed to his capacity for comprehensiveness, while his attention to American music (past and present, folk, popular, and serious) put him in the forefront of the exponents of native art. Less radical than formerly, and drawing much of his inspiration from "homespun" sources, he now occupies a unique position among American composers. During the year he presented to the Library nearly 30 holograph scores, a most welcome addition to the holdings of American sources. They cover a wide span of time and are cast in many different forms, as can be seen from this list:

- The Aeolian Harp—piano, 1925
- Ancient Desert Drone—orchestra score and parts, 1940
- Anger Dance—piano
- Animal Magic—band score, 1944
- Banners—chorus and orchestra, condensed score and sketches
- The Coming of Light—women's quartet, unacc., 1938
- Concerto piccolo—piano with orchestra or band (2 scores), 1941
- The Donkey—song, piano acc., 1946; also photostat with autograph corrections
- Fire and Ice—male voices and band, score, 1943
- Hamlet—incidental music, orchestra and exotic instruments, men's voices, score; also sketches of melodies

Hornpipe—orchestra score, 1933
 Hymn and Fuguing Tune No. 1—band score, 1933; also piano sketches. (On back: The Pasture, song, piano acc.)
 Hymn and Fuguing Tune No. 3—orchestra score, 1944; also piano version
 Hymn and Fuguing Tune No. 7—viola and piano
 I Wish I Had an Ice Cream Cone—piano, 1928
 Liltin' Fancy—women's chorus, unacc., 1949
 Movement for string quartet—score, 1934
 Old American Country Set—orchestra score, 1937
 Prélude diplomatique—piano
 Prelude, The Trojan Women—small orchestra, score, 1934
 The Snows of Fuji-Yama—piano, 1927
 Sonata—violin and piano, 1945; also extra copy of 4th movement
 Tom Binkley's Baritone—baritone horn and piano, 1947

Of special interest to music lovers and musicians in and near Washington will be a large number of manuscripts representing a goodly share of the creative work of John Alden Finckel, gifted cellist and composer who lived in the Nation's Capital. They were presented by the composer's daughter, Mrs. Richard E. Bovee of Lakewood, Colo.

From Joseph Fischer, well-known music publisher in New York, came several gifts of works which his firm has published and which undoubtedly will be widely used with the passing years. Included among them are Rev. Paul Benoit's *Le chant intérieur* and *Pièces d'orgue*, both for organ; James Friskin's autograph edition of C. P. E. Bach's *Fantasia in C major* (Wotquenne 61, 6); E. J. Gatwood's mixed chorus, *Tyburn Hill*; W. A. Goldsworthy's organ suite, *Desert Impressions*; Evangeline Lehman's cycle for women's chorus, *A Day's Poem*; and Richard Purvis' three pieces for organ, *Prayer for Peace*, *Elegy*, and *Capriccio*.

In the Middle West a new musical activity of rare importance has had its inception. In 1952 Mr. Paul Fromm, a Chicago

businessman with a great love of music, established the Fromm Foundation, which is "dedicated to the furtherance of contemporary music." It has made awards to composers who have submitted works of promise and achievement, and it has made grants to composers in need of aid to continue their creative activity. In addition to this it also assists composers in having their music published, performed, and recorded. There is every reason to believe that the Fromm Foundation will exert (indeed it already has) a positive influence on contemporary music by encouraging composition and broadening the repertoire. It has brought several notable works to light in its still brief existence.

The Library suggested the possibility of maintaining in Washington a collection of autograph scores distinguished by the Fromm Foundation's recognition. Its response is shown in the following statement, quoted from its own press release of April 23-24, 1955: "The Music Division of the Library of Congress recently invited the Foundation to establish a permanent Fromm Music Foundation Collection containing the original manuscripts of the award-winning works. This honor bestowed upon contemporary composers has been gratefully accepted by the Foundation." The following group of highly interesting manuscripts, sent to the Library by the respective composers, thus initiates a new collection of undoubted value and importance.

- Denny, William (b. 1910)
 . . . [String] Quartet No. 2 (1951-1952)
 Harrison, Lou (b. 1917)
 Mass for male and female voices, trumpet, harp and strings. 1951-1952 . . . (Sanctus and Agnus Dei lacking)
 Killmayer, Wilhelm (b. 1927)
 . . . Lorca Romanzen. 1954. (For soprano, piano, and percussion orchestra)
 Missa brevis . . . 1953/54. (Mixed voices, unacc.)

- Lees, Benjamin (b. 1924)
... Sonata for two pianos (1951)
String quartet No. 1 (1952)
- Weber, Ben (b. 1916)
... Sonata da camera, for violin and piano
... Op. 30 (1950)

Although these manuscripts are recorded as gifts of their creators, Mr. Fromm actively assisted in effecting their transfer to Washington. It is pleasant to contemplate continued relations with him, with the Foundation he has established, and with the artists enjoying his benefactions.

The founding of a new collection gives pleasure and so, too, does the enlargement of an old one. For many years the Library has maintained the national Victor Herbert Collection, comprised of nearly all the extant holographs of that master of operetta. The majority had long been in the splendid assemblage preserved by the composer's daughter, Mrs. Ella Herbert Bartlett of New York City, who began depositing his autograph scores here many years ago. She has continued this custom down to the present, depositing some miscellaneous and unpublished manuscripts last year. It is hardly necessary to add that Mrs. Bartlett's deposits and friendliness toward the Library have long been appreciated. Recently she has taken steps to change some of her deposits into gifts, so that her father's handiwork now becomes even more the heritage of America, in fact as it always has been in spirit.

Two years ago Mrs. Bartlett gave the Library three of Victor Herbert's operetta scores; in 1954-55 she duplicated this gift by presenting three more: *The Red Mill*, *The Only Girl*, and *The Enchantress*. *The Red Mill*, produced in 1906, is one of the greatest of operettas. When first performed, it featured Fred Stone and Dave Montgomery, who were stellar comedians and had much to do with making it a success; but it has lived because of the beauty

of the music and the close relationship of music and dramatic situation. Who does not remember "The Isle of Our Dreams" or "Moonbeams" or "The Legend of the Mill"? Chronologically *The Enchantress* came next, in 1911, with Kitty Gordon in the starring role. Less known today than it should be, although it ran for 2 years, it is filled with beautiful music of extraordinary richness. It was a lavish and sumptuous production, a treat to eye as well as ear, and the critics were unanimous in their praise. Its best-known song was "The Land of My Own Romance," but the most unusual was the duet, "Rose, Lucky Rose," varied and dramatic, a far cry from the customary musical-comedy excerpt. *The Only Girl* dates from 1914. Again one of Herbert's finest scores, it is really a play with music, but the music is more than incidental to the action. The most famous number is the spacious and lovely "When You're Away" (see illustration), but there are others which rival it in quality and charm.

These three scores show a master in his prime. Since Herbert's day the style of operetta composition has changed enormously, both in book and music; no composer writes like him today. But then, no composer wrote like him 40 to 50 years ago, when he was giving America a wealth of romantic beauty and pleasure. The newly presented manuscripts are indeed welcome additions to the holographs of a composer who meant so much to his fellows and his country.

Two more Herbert autographs were also received. First should be mentioned the orchestral score of Raymond Hubbell's famous song, "Poor Butterfly," still a landmark in American popular music. This was a gift from Mr. Hubbell's widow. (See also p. 27.) Herbert and Hubbell were intimate friends, and the former made this arrangement for the latter at

also
the
ell's
nd-
This
ow.
ub-
ner
at

[illegible]

Victor Herbert's autograph manuscript of THE ONLY GIRL (showing a page of "When You're Away")



Fritz Kreisler's autograph manuscript of CAPRICE VIENNOIS (opening page of first version).

Lake Placid in 1917. The second is an orchestral score entitled "*Aschenbrödel*" *March* (dated 1910) which was presented by Mr. Arthur A. Hauser, president of the Theodore Presser Co. The Aschenbrödel Verein, a *gemütlich* society of musicians in New York, had welcomed Herbert many years before. There were few places that offered greater enjoyment or better opportunity for the exchange of musical experience and anecdotes. At present Herbert's musical offering to the Verein is still unpublished, but Presser's issuance of it is imminent.

Toward the close of 1949 the late Serge Koussevitzky, one of the greatest conductors of the 20th century, established the Serge Koussevitzky Music Foundation in the Library of Congress. Broadly conceived as a permanent institution to further the art of music, it has been particularly active in sponsoring the creation of new works by extending commissions to notable composers of various countries. Thus it parallels and continues the functions of the Koussevitzky Music Foundation, Inc., which was founded 7 years earlier. The original manuscripts of works commissioned by both foundations come to the Library for permanent preservation, forming an archive that already contains some of the outstanding scores of our time. Eight manuscripts were received last year, each one dedicated to the memory of Natalie and Serge Koussevitzky:

Bernstein, Leonard (b. 1918)

... Symposium (after Plato). A serenade for violin and string orchestra with percussion . . . (1954)

Hartley, Walter Sinclair (b. 1927)

... Chamber symphony for woodwind and brass quartets, harp and string orchestra . . . 1954

Imbrie, Andrew Welsh (b. 1921)

... Concerto for violin and orchestra . . . (1954)

McPhee, Colin (b. 1901)

Transitions. For orchestra . . . 1954

Milhaud, Darius (b. 1892)

... Sixième symphonie . . . 1955

Moevs, Robert (b. 1920)

Fourteen variations for orchestra. (1954)

Persichetti, Vincent (b. 1915)

Quintet for piano and strings, Op. 66 . . . (1954)

Villa-Lobos, Heitor (b. 1887)

... Ite symphonie . . . (1955)

The symphonies by Mr. Milhaud and Mr. Villa-Lobos are among those works jointly commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and the Boston Symphony Orchestra in observance of the latter's 75th anniversary (1955-56). Additional scores, written for the same purpose, will be forthcoming.

Mr. Persichetti's Quintet is the only chamber work in the above group; consequently it could fittingly be given its first performance in the Library. This occurred on February 4, 1955, at a concert observing the fifth anniversary of the Koussevitzky Foundation in the Library. The performance, a brilliant one, was by the Kroll String Quartet with the composer at the piano.

One of the greatest musicians and one of the most beloved personalities of the present century has long been Fritz Kreisler, that unique composer and violinist who has entranced millions of listeners all over the world. This superlative artist and humanitarian reached the age of 80 on February 2, 1955, an occasion for hearty rejoicing by his friends and followers. The Library arranged an exhibit in honor of the event, in which was displayed a rich collection of Mr. Kreisler's autograph manuscripts, presented by him a short time previously. (*See illustration.*) These holographs, original pieces as well as arrangements and editions, were accompanied by an array of medals, citations, and diplomas

which many governments and institutions had bestowed upon the artist.

The Kreisler collection of autographs is so extensive, indeed, that lack of space forbids its detailed itemization. Included in it are several of the famous "classic manuscripts" which, in 1935, were disclosed as the violinist's original work, not his "discoveries" as was formerly believed. Included, too, are a number of his own dearly loved pieces and some of his most popular arrangements. The following titles are representative of the collection's importance:

Caprice viennois
Chanson Louis XIII and Pavane (once attributed to Couperin)
Chant sans paroles (Tchaikovsky)
Concerto in C major (once attributed to Vivaldi)
Concerto No. 1 (Paganini—one movement)
Devil's Trill Sonata (Tartini)
Praeludium and Allegro (once attributed to Pugnani)
La Précieuse (once attributed to Couperin)
Rigaudon (once attributed to Francoeur)
Schön Rosmarin
Siciliano (once attributed to Francoeur)
Songs My Mother Taught Me (Dvořák)
Spanish Dance (Granados)
String Quartet in A minor
Tambourin chinois
Tango (Albéniz)
Variations (Tartini-Corelli)

Two important links with Mr. Kreisler's childhood are likewise in the collection. One is a child's violin, the first instrument he ever owned, on which he began his precocious career. The other is a music manuscript of a *Fantasie* for violin and piano. It is dedicated to the boy's teacher, Joseph Hellmesberger, and signed in the following fashion: ". . . dem hochverehrten Herrn Professor Joseph Helmesberger anlässlich ihres Namensfestes am 19ten März 1883 componirt und ehrfurchtsvoll gewidmet von ihrem dankbaren Schüler Friedrich Kreisler." It is extraor-

dinary good fortune that brings the Library a collection covering the work of an artist from the promise of early days to the fulfillment of ripe maturity.

Another composer whose music is extremely popular, and deservedly so, with the American public is Richard Rodgers (b. 1902), who has brought to the musical stage some of the most striking productions of the past generation. His chief literary collaborators have been Lorenz Hart (1895–1943) and Oscar Hammerstein II (b. 1895), with whom Mr. Rodgers has created a series of theatrical masterpieces. For three decades, in fact, Mr. Rodgers' sense of melodic beauty and dramatic fitness has resulted in superb interpretations of American culture and non-American exoticism. His musical contributions extend also to ballet, motion pictures, concert pieces, and individual songs and numbers. In each category he has been conspicuously successful.

It is a real gratification to report Mr. Rodgers' deposit of a large number of his musical autographs, including some of his greatest triumphs. As soon as they were received they were placed on exhibit and displayed to the public that appreciates them so well. These are the titles of the scores:

All Points West
Allegro
Babes in Arms
The Boys from Syracuse
By Jupiter
Carousel
Evergreen
Garrick Gaieties (including The Joy Spreader)
Ghost Town
Jumbo
The King and I
Love Me To-Night
Me and Juliet
Oklahoma
Pal Joey
South Pacific
State Fair
Victory at Sea

Two of these scores (*Garrick Gaieties* and *Love Me To-Night*) Mr. Rodgers has presented as outright gifts, and it is to be hoped that more will follow. Nothing is more representative of certain aspects of the American scene in the mid-twentieth century than the work of this gifted creator.

At the time these manuscripts arrived, there was also received a nonmanuscript gift so closely related that it should be mentioned here. This is a remarkably detailed and informative *Fact Book* "concerning the plays of Richard Rodgers and Oscar Hammerstein," which presents data up to May 1954. It will be indispensable to students delving into the careers of Messrs. Rodgers and Hammerstein or to those investigating the American operetta of the present and recent past. The compilation was made by the donor, Mr. Lynn Farnol, close friend and associate of the principals.

William Schuman (b. 1910) is another distinguished American composer who sent the Library a large group of his manuscript scores, some of them as immediate gifts, others to remain temporarily as deposits. This artist has been in the forefront of our country's creators for years, not only as a writer of music, but as publisher, teacher, and administrator. At present he is the Director of the Juilliard School of Music in New York City. The manuscripts received last year show the various forms of music in which Mr. Schuman is completely at home and attest the influence which he exerts on students and colleagues:

Gifts

American Festival Overture—orchestra score, 1939
A Free Song—chorus and orchestra, score, 1942
Prelude—women's chorus, 1939
Prelude and Fugue—orchestra score, 1937
Quartettino—four bassoons, 1939
Undertow—ballet, orchestra score, 1945

Deposits

Circus Overture—orchestra score, 1944
Concerto for piano and orchestra—score, 1938
Concerto for piano and small orchestra—score, 1942 (derived from the preceding)
Holiday Song—mixed voices and piano, 1942
Judith—ballet, orchestra score, 1949
Prayer in Time of War—orchestra score, 1943
Prologue—chorus and orchestra, score, 1939
Requiescat—women's voices and piano, 1942
String quartet No. 1—score, 1936
String quartet No. 2—score, 1937
Symphony No. 1—score, 1935
Symphony No. 2—score, 1937
Symphony No. 4—score, 1941
Symphony No. 6—score, 1948
This Is Our Time—chorus and orchestra, score, 1940
Voyage (five pieces)—piano, 1953
William Billings Overture—orchestra score, 1943

Another group of autograph materials represents a completely different composer, Mrs. Ruth Crawford Seeger (1901–53), who was better known to musicians under her maiden name. Her death 2 years ago was a grievous loss to music, which had felt her influence in many ways. She knew the values of American folklore, she abhorred social injustice wherever it might rear its head, she could exploit the charm and grace of children's literature. At the same time she was a highly skilled musician, at home in the most abstract forms of contemporary music, a real leader in the field of modern art. Charles Seeger, her husband and a figure of equal prominence in the world of music, has presented the following scores by his wife to the Library's holograph collection:

Chant—women's or mixed voices, unacc., 1930
Chinaman, Laundryman—song, piano acc.
Music for small orchestra—holograph title-page; score, reproduction of holograph
Five preludes—piano, 1924–25 (also nine preludes, including revised versions of the five, 1924–28; reproduction of holograph)
Rissolty Rossolty—orchestra score and parts
Sacco, Vanzetti—song, piano acc.

Sextet for woodwinds and piano—score, 1927;
about one-half holograph, remainder reproduction of holograph
Five songs, poems by Carl Sandburg—piano acc.;
reproduction of holograph
String quartet No. 1—fragment of 4 pages,
score
Suite for wind quintet—score and parts
Suite No. II—string quartet and piano, 1919;
holograph parts, score reproduction of holograph
Tom Thumb—recitation and piano, 1925

As the reader comes to the single autograph manuscripts, or to those which were not numerous enough to form groups or small collections, he will note with equal appreciation the importance of the year's acquisitions.

Samuel Barber (b. 1910) gave the autograph scores of two of his best works—the *Adagio* for string quartet and the violoncello concerto, Op. 22. The former is the slow movement of his Quartet, Op. 11, and provides the music of his famous *Adagio for Strings*, so well known in orchestral literature. The latter is well on its way to becoming a standard work in the limited repertoire available to cellists. Both scores are representative of the art of one of America's foremost composers, a creator whose lyrical gifts are surpassed by no one of the present day.

Two important autograph scores of John Alden Carpenter (1876–1951) were received, significantly augmenting the collection he himself bequeathed to the Library. The revised version (1946–47) of his Quintet for strings and piano was presented by Mrs. Carpenter, who has been very helpful in the Library's efforts to assemble the national collection of her husband's work. The full orchestra score of the ballet *Skyscrapers* (1923–24) was presented by the composer's publisher, G. Schirmer, Inc. Produced at the Metropolitan Opera House, in New York, on February 19, 1926 (with stage designs by Robert Edmond Jones), this was hailed as

a triumph of interpretative art, brilliantly reflecting the skyscraperish and dynamic existence of American metropolitan life.

The Elizabeth Sprague Coolidge Foundation in the Library of Congress, through its continuing program of commissioning compositions, was responsible for another important autograph score, *The Lamentation of Saul*, written by Norman Dello Joio (b. 1913) for baritone (voice), flute, oboe, clarinet, viola, cello, and piano. The text was adapted by the composer from D. H. Lawrence's drama, *David*. A strong and effective work, like the quasi-Biblical scene it portrays, it was impressive in its first performance at South Mountain, in Pittsfield, Mass., on August 21, 1954, and equally impressive at the next performance, in the Library, on October 30, 1954. In both presentations Mr. Dello Joio was at the piano and Mr. Leonard Warren sang the solo part.

Mr. Johan Franco (b. 1908) presented the autographs of two Christmas carols he composed in the summer of 1954. They are entitled *Awake, Glad Heart!* and *Love Is the King*.

Mr. Ferde Grofé (b. 1892) kindly gave the autograph score of his newest work, *The Hudson River*, a suite for full orchestra. Based upon regional inspiration, it was suggested by and is dedicated to André Kostelanetz. It will take its place in the series of geographical compositions for which Mr. Grofé is so widely appreciated. The first performance of *The Hudson River* occurred in Washington on June 26, 1955, with Mr. Kostelanetz conducting.

An autograph song of Charles Gounod, *Où voulez-vous aller*, probably composed about 1855, is a welcome addition to the Library's vocal literature. This is surely a first version of the song, for all the published versions available for comparison have a short coda lacking in the manuscript.

The publishing firm of G. Schirmer, Inc., gave the Library two autograph scores of Henry Kimball Hadley (1871-1937), both of them major works of an outstanding American composer. They are *The Golden Prince*, for women's voices, baritone and soprano solos, and orchestra, and *Music, an Ode* for chorus, soli, and orchestra. The latter was composed for the sixtieth anniversary of the Worcester County Musical Association.

Creators of popular music frequently fail to preserve their papers, with the result that their labors and achievements can be estimated only with difficulty. For many years one of America's leading composers in the realm of entertainment was Raymond Hubbell (1879-1954), whose musical comedies and productions for the Ziegfeld Follies were perennially successful. (Mr. Hubbell was also one of the nine original founders of ASCAP.) After his death, which followed a long illness, Mrs. Hubbell gave the Library several gifts of great importance. Worthy of particular mention is, first, a sketchbook containing 33 leaves of melodic sketches, many with harmonies indicated and many with corrections and excisions. The sketchbook itself had been given to Mr. Hubbell by another noted musician, the autograph inscription reading: "To Raymond Hubbell from John Philip Sousa, April 1916."

In this sketchbook is the melody of one of America's best-known airs and certainly Mr. Hubbell's best-known tune, "Poor Butterfly." It was written for *The Big Show*, which was produced in New York at the Hippodrome on August 31, 1916. Some idea of its success can be gathered from the fact that it ran for 425 performances, a phenomenal figure for those days. Victor Herbert's special orchestration of this song, mentioned previously, was also a gift from Mrs. Hubbell.

With Mr. Hubbell's sketchbook came a typewritten list of his musical works, recording his activities from 1901 to 1932. No theatrical or stage historian of that period can afford to neglect this document if he is seriously interested in digging beneath the surface of musico-dramatic phenomena. It has a prodigal supply of essential historical data.

Mr. Wesley La Violette presented the autograph score of his large choral symphony, *The Song of the Angels*, completed in 1951.

Particular gratification and interest are aroused by a practically unknown autograph of Franz Liszt, his *Vierter vergessener Walzer* (*Quatrième valse oubliée*), the gift of Arthur A. Hauser of the firm of Presser's, in whose family it had been for many years. Like the three other "Forgotten Waltzes," this one is for piano, and it was doubtless composed around the same time, about 1883. It is barely mentioned in the biographies by Göllerich and Raabe, who obviously never saw the music though they must have heard of it; and the list of the composer's works in the new *Grove's Dictionary* ignores it completely. Yet a simple explanation clarifies the mystery of its disappearance and sudden coming to light.

Among Liszt's pupils in his old age was a girl named Vonie Hoeltge, who subsequently became Mr. Hauser's mother. She was emboldened to ask the master for one of his manuscripts as a souvenir, and he gave her this waltz. The new owner, of course, treasured it and brought it with her to America. Small wonder that it remained unknown until her son exposed it to the public, by gift to the Library and by publication (almost certainly the first) in two channels—in the magazine *Etude* for October 1954, and simultaneously in separate sheet music in a Presser edition.

It may be argued that Liszt had no high

opinion of this piece, else he would not have given it away to one of many pupils. His estimate of it cannot now be determined, but the music itself is not inconsiderable. For a waltz it has extraordinary energy, is less romantic than its companion pieces, and should attract many players who are seeking worthy novelties. Its reappearance after such a long period of innocent concealment is an event of no little importance.

From Italy, the gift of a younger composer with a very well-known name, came the autograph of a second string quartet (1954) by Riccardo Malipiero. Mr. Malipiero, born in 1914, is the nephew of Gian Francesco Malipiero. In 1945 he became an ardent proponent of 12-tone technic, and he is on record as repudiating all of his compositions written prior to that date or not conforming to that advanced theory.

Another gift, from Mrs. Bertha Bronner of New York, is a rare manuscript of Jacques Offenbach, celebrated composer of operettas, who never wholly abandoned the instrument with which he started his career. It is a long and brilliant work for violoncello and orchestra (full score), untitled and undated, and at present no further identification is available. Since it is in one movement, with sharply defined and segmented melodies, it may be a fantasy on opera airs. In any case it is an important holograph of a composer whose original manuscripts are hard to come by.

With special pleasure may be recorded the gift of three compositions by a composer, himself the donor, who is on the staff of the Library. An accomplished writer of choral and religious music, and a member of ASCAP for many years, Robert B. Reed (b. 1900) presented the following autographs: *My Lord Is Risen* (mixed voices, piano acc.; 1954), *O Brother Man* (anthem, piano or organ acc.; 1954), *Shadow*

March (men's voices with orchestra, full score; 1940).

Perhaps no composer's manuscripts are harder to acquire than Jean Sibelius'. The Library succeeded in obtaining one in 1937, and now has obtained another. It is a song with piano accompaniment entitled *Erloschen*, a short piece which bears no date. The Finnish title is *Sammunut*, but the autograph in question has only a German text. Most of Sibelius' songs are arranged in sets; this one seems to have an independent existence, and certainly it is very little known. In his biography of the composer, Karl Ekman says that it was composed in 1918 in Järvenpää and was published by Breitkopf & Härtel.

Equally rare are the available autographs of Giuseppe Verdi, and so it is a pleasure to announce even an album leaf bearing four measures of melody and text from the master's last great work, *Falstaff*. It is the beginning of the passage expressing Falstaff's philosophy, "Tutto nel mondo è burla. L'uom è nato burlone." This welcome sample of Verdi's handwriting comes as the gift of Judge and Mrs. Samuel J. Graham of Takoma Park, Md.

Last to be mentioned among autograph musical scores, for this report at least, must be the original manuscript of Henri Wieniawski's *Polonaise brillante*, Op. 21, in A major, for violin and piano. The composer, who lived from 1835 to 1880, was one of the greatest violinists of history, and he wrote a number of standard works for the violin repertoire. The manuscript (a gift of the famous virtuoso, Jascha Heifetz, to be placed in the Heifetz Collection in the Library of Congress) is signed and dated at the end: "H. Wieniawski St. Petersbourg Aout 1869." Of special interest is the disclosure that practically two full pages were crossed out by the composer, who was obviously viewing his work with a critical eye, and that published edi-

tions show that the elimination was maintained. This manuscript must be considered one of the major works of violin literature and consequently one of the most important of recent holograph acquisitions.

Letters of Musicians

From the point of view of library collections, autograph letters of composers and musicians are probably most closely related to the original manuscripts of compositions. The year's accessions of holograph correspondence cannot be said to equal the accessions of musical manuscripts, yet they are not inconsiderable, and they strengthen the Library's holdings notably.

First, there is a fairly long letter, entirely in the hand of Manuel de Falla (1876-1946), to Juan B. Lambert, dated May 16, 1918. It is concerned chiefly with the organization and possibilities of an authors' society, for which Falla expressed his enthusiasm and promised his support. Manuel de Falla was certainly the foremost Spanish composer of this century, and it is a pleasure to announce the first autograph letter of his to come to the Library.

This pleasure is duplicated in announcing the first autograph letter of Joseph Haydn to be acquired, although several of his major musical holographs are here. The master wrote it to his publisher, Artaria, on August 16, 1782, thanking him for a cantata that had just been very cleanly printed and explaining a delay in sending him a new symphony (i. e., an opera overture). He also suggested additional works and announced his readiness to send off four new songs. The fact that the letter has already been published (in *Joseph Haydn und das Verlagshaus Artaria*, by Franz Artaria and Hugo Botstiber, Vienna, 1909) makes it no less welcome. Haydn letters are exceedingly rare,

and those addressed to Artaria, one of his most important publishers, form a major segment of his correspondence.

A large, impressive, and extremely important collection of correspondence and papers was received which cannot be fully described at the moment. There are two reasons for this: the collection, practically all in Russian, has not yet been organized for scholarly use, and it will be an integral part of an archival collection still in the process of formation and not yet formally announced to the public. These are the papers of Nicolas Medtner (1880-1951), celebrated Russian composer, who lived in England from 1936 until his death. Mrs. Medtner is generously erecting in the Library what may be called the official collection of papers, documents, manuscripts, and memorabilia emanating from or pertaining to her husband and his music. Medtner was one of the great composers of the first half of this century, and he was able, furthermore, to express himself critically and philosophically with clarity and power. When thoroughly explored, this collection may well be one of the most revealing sources for the study of the musical life of this period in existence anywhere.

The Medtner papers received during the year total more than a thousand, consisting of autograph letters exchanged among members of the Medtner family, testimonials, programs, and miscellanea. There are even two musical autographs of the composer, the first to come to the Library. (They are mentioned here instead of earlier because of the predominance of epistolary material.) One is a *Romance* consisting of a melody with Russian text; the other is a short piano piece entitled *Prelude* and dated 1896. The latter became the third in *Acht Stimmungsbilder*, published (in 1903) as Medtner's Opus 1.

Besides expressing appreciation of Mrs.

Medtner's generosity and support, the Library must also testify to the assistance of others who have been cooperating in making this Medtner assemblage possible (for much of the material is widely scattered). It is gratifying to acknowledge the aid of Prof. Alfred J. Swan of Swarthmore College and Mrs. Olga Conus of Cincinnati.

Another Russian composer claims interest next—Serge Prokofieff (1891–1953), who wrote a short congratulatory note to Mr. and Mrs. Victor Babin at the time these celebrated pianists were married. The recipients have given his autograph note to the Library, and Mr. Babin has supplied a literal translation. It is brief enough to render in full:

St. Maxime, 11th Sept. 1933

Dear Babins,

(I) congratulate you with (the) wedding. Comme c'est beau la jeunesse! I (am) sure that Waltzes (by) Schubert served your intimacy.

(My) wife joins my congratulations, and we both shake all your four hands.

S. Prokofieff

In preparing this English version Mr. Babin wrote out two footnotes which furnish material of considerable interest:

A, The reference to Schubert's waltzes is in connection with a Suite which Prokofieff wrote for two pianos based on a selection of Waltzes by Schubert, the manuscript of which he gave us previously to our marriage. This work by now, I believe, is published.

B, The above translation is, word by word, as close to the Russian original, as I could make it. One feature of Prokofieff's writing which I did not attempt to reproduce in the translation is his curious mannerism of leaving out vowels in spelling. There seems to be no strict system in this (as in Hebrew writing, for instance)—some vowels are omitted, some not, and certainly it is a very personal way of writing, the Russian written language having no such characteristic. Among other words so treated he writes his own name, as follows: S Prkfv.

A small but choice collection of autograph letters, notes, and postcards came

from Mrs. Kurt Weigl, whose husband (1881–1949) was eminent as a composer and deeply respected as a teacher. Many prominent musicians of the day were attached to him, as the following list of correspondents represented in the collection shows: Julius Bittner, Pablo Casals, Alfred Einstein, Ignaz [?] Friedman, Wilhelm Furtwängler, Wilhelm Kienzl, Eusebius Mandyczewski, Heinrich Schenker, Arnold Schoenberg, Bruno Walter, Felix Weingartner, and Alexander von Zemlinsky.

Rare Editions

Leaving the more personal manifestations of musicians such as autograph scores and letters, many readers will share an enthusiasm for the rare printed materials acquired last year. Practically since its inception the Music Division has aimed at maintaining a comprehensive collection of early imprints, early books on music, early librettos, and the other publications that are the backbone of musical scholarship. Recent acquisitions have been plentiful, making the holdings richer than ever for students investigating remote periods or varied phenomena. Music printed before the nineteenth century commands attention first.

The earliest music imprint, a small and now fragile sheaf of three leaves, stems from the German Reformation. Published without mention of place, printer, or date, it is a German version of the Ninety-first Psalm (*Qui habitat in adiutorio altissimi*) made by Wolfgang Musculus (Meuslin, Meusel, Mösel) and adapted to a familiar melody reproduced in "Hufnagel-Schrift." The entry follows:

[Musculus, Wolfgang]

Der ain vn̄ neintzichst Psalm tröstlich in der Gemain zu der Zeyt der Pestilentz zu singen.

[n. p., n. i., ca. 1537] 3 l. 17½ cm.

The approximate date 1537 seems reasonable, for it was at this time that the text

(beginning "Wer vnderm schirm des höchsten helt") was being widely disseminated. Philipp Wackernagel, in his *Das deutsche Kirchenlied*, Bd. 3 (1870), No. 948, tells us that the song came from the "Salmingerschen Gesangbuche," the product of Sigmund Salminger who brought out, in 1537, the first complete edition of the Psalms in German verse. The melody is No. 8129 in Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, where it is traced to another 1537 publication, *Psalmen und geystlicher Lieder, die man zu Strassburg, und auch die man inn anderen Kirchen pflegt zu singen*. Since acquiring its copy the Library has received an interesting note from Rev. Markus Tenny in Switzerland, whence it came. Mr. Tenny thinks that Wackernagel described his copy from one in Hamburg which was recently destroyed; therefore the present copy may be the only one now in existence. Certainly it is too old and too slight physically to have survived in many examples.

One more 16th-century imprint makes a formidable impression:

Corteccia, Francesco di Bernardo (1504-71)

Residuum cantici Zachariae prophetae, et Psalmi Davidis quinquagesimi pro secundo choro, à Francisco Corticio musices sereniss: Cosmi Medices Magni Etrvriae Dvcis proefecto, ferijs omnibus maioris hebdomade ad triduū illud maximè appositū, nuper editū.

Venitijs, Apud Filios Antonij Gardani, 1570. 28 l. 34½ cm.

An important composer of secular and sacred music, a *maestro di cappella* in the service of Cosimo I de' Medici, Corteccia was also active as an organist in Florence. The present publication may be a part of his *Responsoria et lectiones hebdomadae [s]anctae*, which was published the same year. Nearly the entire title page is filled with a striking woodcut of the Crucifixion, of masterly design (see illustration), while

the inside pages exhibit many unusual pictorial initials.

The earliest 17th-century imprint leads into the realm of solo song:

Megli, Domenico Maria (fl. 1602-9)

Le terze mvsiche del signor Domenico Maria Melli, reggiano, nelle quali si contengono Madrigali, Arie, Scherzi, Sonetti, Dialoghi, & altre, per cantare nel Chittarone, Clauicembalo, & altro instrumento per vna, & due voci, dedicate all' illustrissimo signor Conte di San Secondo. Nouamente poste in luce.

In Venetia, Appresso Giacomo Vincenti, MDCIX. 1 p. l., 37, [1] p. 31½ cm.

This publication, emphasizing the ardent cultivation of the new monodic style expounded by Caccini, contains 39 pieces—35 for solo voice and bass (unfigured), one for two voices, and three for two voices and bass (unfigured). The last six pieces are planned as a dialogue for two characters, Aminta and Clori. With this work the name of Megli enters the Library's composer catalog for the first time.

A similar publication, only four years later, attracts attention next:

Benedetti, Pietro (fl. 1611-49)

Mvsiche di Pietro Benedetti nell' Accademia de gli Elevati di Fiorenza. Detto l'invaghito. Libro secondo. Nouamente poste in luce.

In Venetia, Appresso Ricciardo Amadino, MDCXIII. 1 p. l., 29, [1] p. 32½ cm.

This composer, a theologian and cleric who practiced music as an enthusiastic amateur, was a close associate of Marco da Gagliano, founder of the Academy named on the title page. The 26 compositions in this collection, for solo voice and unfigured bass, include Gagliano's *Ecco solinga*. They also represent the new monodic style which had become so popular and which gave composers the opportunity of achieving striking declamatory effects. Before acquiring this the Library had no entry for Benedetti in its composer catalog.

The same city and the same year, but a different composer, produced the following publication:

Cecchino, Tomaso (ca. 1580–1644)

Canti spirituale a vna, dve, et tre voci appropriati per cantare, & sonare nel Clauicembalo Chittarone ò altro Istromento. Di Tomaso Cecchino, Veronese, Maestro di Capella nella Chiesa Cathedrale di Spalato. Opera terza. Raccolta da Stefano Canonici da Bologna et di nouo posta in luce. Con privilegio.

Venetia, Appresso Giacomo Vincenti, MDCXIII. 1 p. l., 29, 11 p. 32½ cm.

This important work, which is excessively rare (Eitner and Vogel knew of only one copy), contains nine pieces for solo voice and unfigured bass, six for two voices, five for three voices (with a "parte per sonar") and two for three voices with the three parts on each of two pages. At the time of issuance, Cecchino (sometimes spelled Cecchini) was following his profession in Dalmatia, on the eastern coast of the Adriatic, where he rivaled composers who were active in western Europe. A curious bibliographical error occurs in this edition—page 11 is numbered 18, while 18 is number 11. Again it is a pleasure to report that this imprint brings to the composer catalog a name not previously found there.

The next piece may be passed over briefly because it is not complete, being the second tenor part of a set of part books containing 14 sacred texts. As such publications become more difficult to obtain, however, it is deemed advisable to pick up stray parts when they are available. At least they supply bibliographical confirmation of the creation of important works.

Praetorius, Hieronymus (1560–1629)

Canticum B. Mariae virginis. seu Magnificat octo vocum. Super octo tonos consuetos quod est operum musicorum tomus secundus . . .

Hamburgi, Ex Officina Typographica Pauli Langi, MDCXXII.

Another name entering the composer

catalog for the first time is found on the title page of the following:

Sabbatini, Pietro Paolo (fl. 1628–50)

Prima scelta di villanelle a dve voci, composte da Pietro Paolo Sabbatini, da sonarsi in qualsiuoglia Instrumeto con le lettere accomodate alla chitarra spagnola in quelle più à proposito. Dedicate all' illustrissimo, e reuerendissimo signore monsignor Carlo Pio, tesoriere generale di N. S.

In Roma, Appresso Vitale Mascardi, 1652. Con licenza de' Sueriori. 19, 11 p. 33½ cm.

Sought after as a bibliographical rarity (again Eitner and Vogel knew of only one copy), this is also important as an illustration of the increasing use of the guitar to accompany the voice. The 10 songs in the collection have a very lightly figured bass. The guitar is not the only instrument that can be used for the music, but when it comes to the fore, a "stenographic" or "alphabetic" notation is in evidence (cf. Johannes Wolf's *Handbuch der Notationskunde*, II, Leipzig, 1919, p. 191).

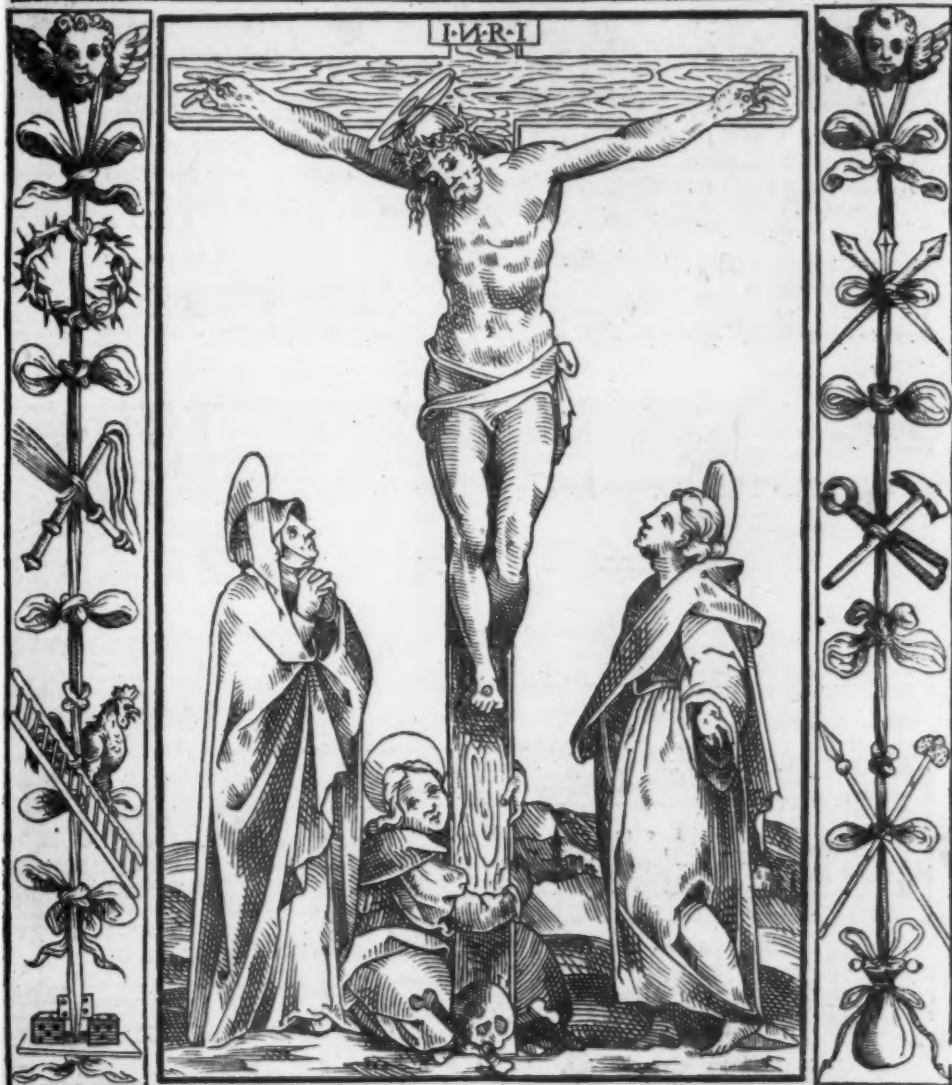
Regardless of what the present indicates or the future holds, female composers have been infinitely outnumbered by the men, and this is so the further one goes back in history, as with other forms of creative activity. Therefore Barbara Strozzi, a "virtuosissima cantatrice" and a well-known composer in 17th-century Italy, is an exceptional personality in the world of music. Little is known about her private life, though she moved in high circles, but she was esteemed by her contemporaries and her musical talent was undeniable. One of her contemporaneously printed productions, the first of its kind, found its way to the Library last year:

Strozzi, Barbara (fl. 1636–64)

Diparti di Euerpe ouero cantate & ariette a voce sola di Barbara Strozzi. Opera settima. Consecrata all' illmo: et eccmo: Sigr. Nicolo Sagredo, cavalier e procvratore di S. Marco, & ambasciatore straordinario alla S. di N. S. Alessandro VII.

In Venetia, Appresso Francesco Magni, MDCLVIII. 169, 11 p. 15 x 22 cm.

RESIDVVM CANTICI ZACHARIAE
PROPHETAE, ET PSALMI DAVIDIS QVINQVAGESIMI
pro Secundo Choro, à Francisco Corticio Musicis Sereniss: COSMI ME-
DICES MAGNI ETRVRIAE DVCIS Praefecto, Ferijs omni-
bus Maioris Hebdomadæ ad Triduū Illud Maximè appositū, nuper editū.



Venetijs apud Filios
Antonij Gardani.
1570

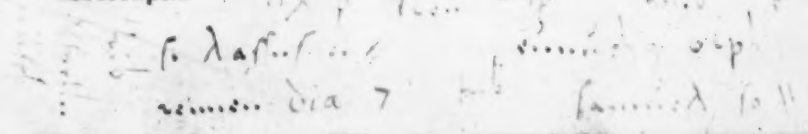
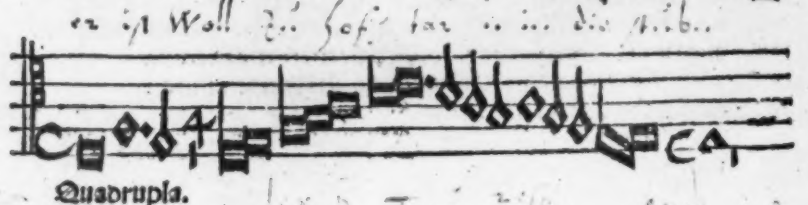
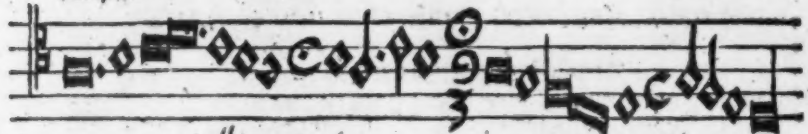
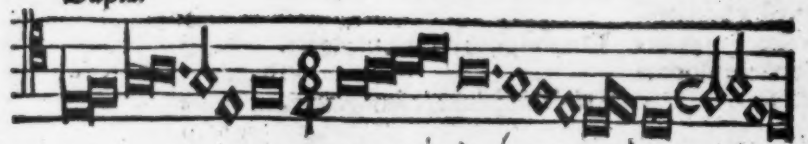
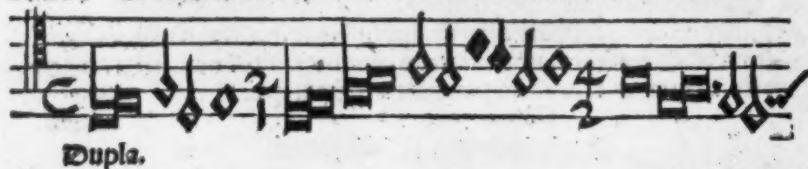
Title page of Francesco di Bernardo Corteccia's RESIDVVM CANTICI ZACHARIAE PROPHETAE (Venice, 1570).

De proportionibus

Quo pro? Nota quicunque proportio ordinat in cantu non per modum: tunc videtur
por. ordi. prolationis mensura. Sed qui ordinat in cantu per modum: tunc capi-
nantur mus mensura cum tpe alias difficulter cantari possunt.

Sequial. ¶ In proportione sequialtera hemiola alteratio non fit quia ternaria-
tere non eue est ex parte numeri ipsius proportionis: tñ ex parte temporis aut pla-
nit altera- tionis non est: ideo non fit alteratio.

¶ Omnis proportio est de tempore et platione: quare cautius videndum
Alteratio est: ex qua vi alteratio seu imperfectio fieri habet: vel ex qua parte ipsius
ternario proportionis qui ipsa est ternaria: vel ex parte tpeis aut plationis qui
numero est binaria. Et ideo alteratio fieri habet in omni numero ternario.



This impressive collection, for solo voice and *basso continuo*, contains 15 compositions (with texts by various authors), some of quite extensive proportions. The noted Neapolitan scholar and librarian, Jo Francesco Nicodemo, was a former owner of the book. He autographed it in 1666.

The next publication stems from the British Isles, a combination of instructional guide and anthology which was issued by one of England's most effective musical proponents:

Playford, John (1623–86)

Musicks Recreation on the Viol, Lyra-way. Being A Collection of New Lessons Lyra-way. To which is added a Preface, Containing some brief Rules and Instructions for young Practitioners.

Lond., Printed by W. G. for J. Playford, and are to be sold at his Shop in the Temple. 1661. 4 p. 1., 96 p. 17 x 23 cm.

A vignette of the instrument, a small bass viol (*cf.* Curt Sachs' *The History of Musical Instruments*, New York, 1940, p. 348) appears on the title page, which is followed by a preface beginning with this explanation: "The *Lero* or *Lyra Violl*, is so called from the Latin word *Lyra*, which signifies a *Harp*. This way of playing on the *Violl*, is of late Invention, in Imitation of the Old English *Lute* or *Bandora*, whose Lessons were prickt down by certain Letters of the Alphabet, upon Six Lines or Rules" After giving directions for tuning and playing the instrument, the author truthfully states and signs himself: "Thus . . . I have the end of my endeavours, and shall always study to express my self ever *A Devoted Servant to all Lovers of Musick*, John Playford."

First issued in 1652, this collection contains a large number of dances, airs, and marches, some traditional but many by named composers. The music is printed in tablature. The copy received bears the bookplate of Arthur F. Hill (d. 1939), member of the firm of W. E. Hill & Sons,

justly famous for its commerce in old and new stringed instruments.

Next in chronology comes the well-known name of Vivaldi, represented by a collection of concertos published in London:

Vivaldi, Antonio (*ca.* 1680–1741)

Select Harmony; being XII Concertos in Six Parts, for Violins and other Instruments; Collected from the Works of Antonio Vivaldi, viz. His 6th. 7th. 8th. and 9th. Operas: being a well-chosen Collection of his most Celebrated Concertos. The whole carefully corrected [*sic*] . . .

London: Printed for and sold by I. Walsh *ca.* 1730, 30 cm.

The parts of this rare edition (mentioned neither in the British Museum catalog of 1912 nor in that of the Paul Hirsch collection) are for violino primo principale, violino primo, violino secondo, alto viola, organo e violoncello (figured, two copies). The separate works in *Select Harmony* come from the following Vivaldi *opera*:

Concerto	I—Op. 8, No. 7
"	II—Op. 8, No. 8
"	III—Op. 9, No. 1
"	IV—Op. 9, No. 2
"	V—Op. 6, No. 2
"	VI—Op. 7, No. 3
"	VII—(<i>See below</i>)
"	VIII—Op. 7, No. 10
"	IX—Op. 6, No. 1
"	X—Op. 7, No. 8
"	XI—Op. 7, No. 11
"	XII—Op. 7, No. 12

The mysterious seventh concerto, not found in the four *opera* mentioned, is the sixth work in *VI concerti a 5 stromenti* (by various composers), published by Le Cène in Amsterdam about 1720. There is a possibility that Vivaldi was not its composer, but this point has not been seriously questioned (*cf.* Marc Pincherle's *Antonio Vivaldi et la musique instrumentale*, II, Paris, 1948, p. 23–25).

In the latter half of the eighteenth century interest in hymnody was flourishing. An outstanding example offers a curious

instance of the Library's securing an English edition (though not the first) which had already been issued in the American colonies:

Williams, Aaron (1731-76)

The Universal Psalmist: containing I. A complete introduction to Psalmody . . . II. A choice and valuable collection of Psalm and hymn tunes, canons, and anthems . . . The whole composed in a new and easy taste, for two, three, and four, but generally for four voices . . . Fourth edition, corrected throughout by an able master, with the addition of many tunes and one anthem, not in any of the former editions.

London: Henry Fought for J. & F. Rivington [etc.] [1770] 3 p. l., xl, 132, [7] p. 14½ x 23½ cm.

In 1769 Daniel Bayley of Boston had issued this work as *The American Harmony, or Universal Psalmist*, taking his material from an earlier edition of the Williams *opus*.

Two sets of chamber music, appearing late in the century, come under observation next, although they call for no special comment:

Barmann, Johann Friedrich (fl. 1795-1802)

Trois duos pour violon et violoncelle . . . Op. IV . . .

Leipsic, Chez Breitkopf & Härtel [1795?] 33 cm. (Parts)

Wessely, Johann (1762-1814)

III quatuors concertants pour deux violons, alto et violoncelle . . . Oeuvre 9me . . .

Offenbach sur le Mein, Chez Jean André [1798] 34 cm. (Parts)

Finally, two publications deserve notice here even though they carry into the next century. One is a Dublin imprint, rarely available in the book market, and the other is a contemporary collection of songs by Zelter, who was so important as a musical influence upon Goethe.

Smith, William

Sacred Harmony, containing an easy introduction to the art of singing and a pleasing variety of the most approved tunes, adapted to every measure in the new edition of the Metho-

dist General Hymn Book . . . To which is added an appendix consisting of several favorite pieces as sung in the different congregations of Dublin, Cork, &c. &c. the whole carefully arranged for one, two, three & four voices, as also the organ and piano forte . . .

Dublin: George Allen, 1810. 1 p. l., 134 p. 35½ cm.

Zelter, Karl Friedrich (1758-1832)

Sammlung kleiner Balladen und Lieder in Musik gesetzt fürs Forte-Piano . . . Erster Heft.

Hamburg, Bey Johann August Böhme *cca.* 1810?, 35 p. 24 x 32 cm.

Treatises About Music

Closely paralleling early musical publications as sources for the study of music are books and treatises about music which appeared in earlier centuries. Over the past 50 years the Library has assembled one of the best collections in existence of pre-1800 musical literature (resulting in two printed catalogs), and it strives at every opportunity to increase it. Last year it was fortunate to obtain several important works in this category. The earliest title was issued not long after the opening of the 16th century:

Quercu, Simon de (15th-16th cent.)

Opusculū musices perq̃ brevissimū: de Gregoriana et figuratiua atq̃ contrapuncto simplici/vna cum exemplis idoneis/percōmode tractans: omnibus cantu oblectantibus vtile/ac necessarium: pr̃ Simonem Brabantinū de Quercu Cantorem Ducum Mediolanē. confectum . . .

Dñs Joan. Weyssenburger Impressit Landshut. [1516] 34 l. 21 cm.

This little work, an elementary theory of music prepared for students by a Netherlandish composer who became attached to the court of Lodovico Sforza in Milan, first appeared in Vienna in 1509. A second edition, previously acquired by the Library, was issued in 1513. The 1516 copy is listed in the catalog of the Paul Hirsch collection (Vol. I, No. 479), accompanied by a photograph of the title page. The volume now received is particularly interest-

ing because it is filled with marginal notes in a contemporary hand, possibly the author's. (See illustration.) Some of the writing has faded badly, but there is still a likelihood that it may throw a bit of new light on pedagogical practices of the time.

It was gratifying to acquire another volume of Mersenne's writings (six of his contemporaneous publications being already on the shelves):

Mersenne, Marin (1588-1648)

. . . Cogitata physico-mathematica. In quibus tam naturae quam artis effectus admirandi certissimis demonstrationibus explicantur.

Parisiis, Sumptibus Antonii Bertier, viâ Iacobaeâ. MDCXLIV. Cvm privilegio regis. 27 cm.

The author, a Minorite friar who absorbed and exposed a vast fund of knowledge in music, mathematics, physics, and astronomy, remains one of the best sources of information on musical conditions, on instruments, and on theory in the 17th century, especially in France. The book illustrates the breadth of his interests. It is divided into several sections, each with its own title page, which can be summarily listed as follows: *Cogitata physico-mathematica* (40 p.), *Hydraulica pneumatica* (41-370 p.), *Tractatus mechanicus theoreticus et practicus* (96 p.), and *Ballistica, et acontismologia* (140 p.) A 10-leaf index at the end covers the entire volume. The musical material in the book appears in the second section, in a subsection entitled "Harmoniae" (261-370 p.) which is itself divided into four parts:

Liber primvs —De numero, pondere, & mensura sonorum

Liber secundvs —De Arte Cantuum componendorum, seu Melopoeia

Liber tertivs —De Arte symphoniae, seu compositionis Harmonicae plurium vocum

Liber IV —De Instrumentis Musicis

The next entry, also from France, is a curious piece which cannot be represented as a book, yet it is interesting literature.

It consists of six separate pages and as many diagrams setting forth "Specifications for five early pianos and a bellows organ, invented 1708 (no. 127) and 1716 (no. 172-176)." (This quotation comes from the Library's printed entry, improvised for lack of a title page.) The text and plates were extracted from a publication of the Académie des Sciences: *Machines et inventions approuvées . . . depuis son établissement jusqu'à présent* (Paris, 1735-77). Described and pictured in these fragments of musical industry are:

Clavecin, inventé par M. Cuisinié (1708)

Clavecin à maillets, inventé par M. Marius (1716)

Autre clavecin à maillets, inventé par M. Marius (1716)

Troisième clavecin à maillets, inventé par M. Marius (1716)

Quatrième clavecin à maillets et à sauteraux, inventé par M. Marius (1716)

Orgue à soufflet, inventée par M. Marius (1716)

Little is known about M. Cuisinié, but his *clavecin* was an attempt to combine the main features of a *vielle* and a clavichord. Jean Marius was a *clavecin* manufacturer in Paris early in the 18th century and thus a contemporary of Bartolommeo Cristofori (of piano fame), but his models were more primitive than the Italian's. It is interesting to note, however, that he conceived and built several "clavecins brisés," instruments which were "démontables de voyage."

Rarely does an early book on music in Russian become available, but last year the Library acquired the following (with text in Russian and Latin):

Riechi kotoryia v publichnom sobranii Imperatorskoi Akademii Nauk chitany byli aprielia 29 dnia 1742 goda. Perevedeny s latinskago iazyka chrez Grigor'ia Teplova Natural'noi Gistorii Adiunkta.

V Sanktpeterburgie, Pri Imperatorskoi Akademii Nauk (1742) 4 p. 1., 31 p., 4 l., 51 p. 26 cm.

Latin title:

Sermones in solenni Academiae Scientiarvm Imperialis conventu die XXIX. aprilis anni MDCCXLII. Pvblice recitati.

Petropoli, Typis Academiae Scientiarvm.

The text consists of remarks made by two members of the St. Petersburg Academy of Sciences, Georg Wolfgang Krafft and Josias Weitbrecht, dealing with the relations between music and visual images.

Next in chronological order must be mentioned:

Gugl, Matthaeus

Fvndamenta partitvrae in compendio data. Das ist: Kurzer und gruendlicher Unterricht, den General-Bass, oder die Partitur nach den Regeln recht und wohl schlagen zu lernen. Verfasst von Mattháeo Gvgl, hochfuerstlich-Salzburgischen Domstifts-Organisten.

Augsburg, Im Verlag bey Joseph Wolf, 1777. 52 p. 18½ x 22½ cm.

Of this work, first issued in Salzburg in 1719, the Library already had a copy of an edition printed in 1757.

Jean Jacques Rousseau, literary firebrand of 18th-century France, was passionately devoted to music and an important contributor to its literature. His *Traité de la musique*, written and delivered at various times, was published posthumously in Geneva in 1781, and has been in the Library for many years. Now an edition of a year later has been obtained. The collective title page is missing or non-existent, and the following entry comes from the title of the first essay:

Rousseau, Jean Jacques (1712-78)

Projet concernant de nouveaux signes pour la musique, lu par l'Auteur à l'Académie des Sciences, le 22 Août 1742.

Aux Deux-Ponts, Chez Sanson et Compagnie, MDCCLXXXII. {3}-t308 p., 14 folded pl. 16½ cm.

In addition to the foregoing title the little volume contains these essays: *Dissertation sur la musique moderne*; *Essai sur l'origine des langues*; *Lettre à M. l'Abbé Raynal*; *Examen de deux principes*

avancées par M. Rameau; *Lettre à M. Burney, suivie d'une réponse du petit-faiseur*. This edition of the *Traité* is not listed in Jean Snelier's *Bibliographie générale des oeuvres de J.-J. Rousseau* (Paris, 1950).

A pedagogical leaflet of modest proportions is the following:

Thoroughbass at one View, with Directions for Accompaniment, and proper Examples . . .

[London] Printed at Thompson's Warehouse [ca. 1794] 4 p. 31½ cm.

Included in it is a phrase that is still applicable in 1955: "This art has been of late too much neglected."

This part of the report may close with the announcement of a French edition of Geminiani's famous treatise on violin-playing, which, in its original independent issue (London, 1751) well preceded Leopold Mozart's *Versuch*:

Geminiani, Francesco (1687-1762)

L'Art du Violon ou Méthode raisonnée pour apprendre à bien jouer de cet instrument. Composée primitivement par le célèbre F. Geminiani et nouvellement redigée, augmentée, expliquée et enrichie de nouveaux exemples, préludes, airs et duos gradués pour éclaircir et faciliter l'instruction et mettre évidemment en pratique les principes de cet excellent maître. Nouvelle édition mise au jour d'après les conseils, les soins, les exemples et les productions des plus habiles maîtres de violon, Français, Italiens et Allemands . . .

A Paris, Chez Sieber fils [ca. 1801?] 1 p.l., 89 p. 34 cm.

Mounted over the imprint is the printed label of another Paris music publisher, Louis, which indicates that this edition may have been issued around 1814.

Opera Librettos

Another category of material for which the Library is noted is the opera libretto. Those printed before 1800 have been recorded in a catalog published in 1914 that is a standard guide the world over. Com-

paratively few have been received since then. Nevertheless the acquisition of additional early librettos gives occasion for special satisfaction. The eight obtained last year augment the collection significantly.

The earliest was also the most important:

Peri, Jacopo (1561-1633)

Gverra d'amore. Festa del Serenissimo Gran Dvca di Toscana Cosimo Secondo, fatta in Firenze il Carneuale del 1615.

In Firenze, Nelle Stamperia di Zanobi Pignoni l'Anno MDCXV. Con licenzia de' Superiori. 52 p. 22½ cm.

This highly significant booklet, representing a *fête* rather than an opera, is prized for two reasons—its age (it appeared at a time when staged musico-dramatic productions were still in their infancy, though advancing rapidly), and its relation to Jacopo Peri, popularly and not unfairly remembered as the composer of the first opera. Two other composers collaborated with Peri in this sumptuous production, Paolo Grazi and Gio. Batista Signorini. The author of the text was Andrea Salvadori.

Unfortunately this copy of the libretto does not contain the four plates that give some impression of the spectacle. Two of these are reproduced in Alfred Wotquenne's *Libretti d'opéras et d'oratorios italiens du XVIIe siècle* (Brussels, 1901), which also describes in some detail the action and the characters. The music seems to be irretrievably lost.

The greatest master of early French opera was unquestionably Lully, who became a dominant figure at the court of Louis XIV. The following four librettos, all written by Philippe Quinault, have been added recently to the Library's shelves:

Lully, Jean Baptiste (1632-87)

Le triomphe de l'amour; ballet, dancé devant sa Majesté a S. Germain en Laye. Suivant la copie imprimée a Paris.

[n. pl., n. i.] MDCLXXXII. 47 p., illus. 14 cm.

(First performed Jan. 21, 1681. Isaac Ben-serade collaborated in the text.)

Phaëton; tragedie en musique, représentée par l'Academie Royale de Musique devant Sa Majesté à Versailles, le sixième jour de janvier mil six cens quatre-vingts-trois. Suivant la copie imprimée, a Paris.

[n. pl., n. i.] MDCLXXXII. 58 p., illus. 14 cm.

(Perhaps first performed as indicated, but Loewenberg and Grove both give Jan. 9.)

Proserpine; tragedie en musique, ornée d'entrées de ballet, de machines & de changements de theatre. Représentée devant Sa Majesté à Saint Germain en Laye. Suivant la copie imprimée, a Paris.

[n. pl., n. i.] MDCLXXXIII. 69 p., illus. 14 cm.

(First performance Feb. 3, 1680.)

Persée; tragedie. Représentée par l'Academie Royale de Musique. Suivant la copie imprimée a Paris.

[n. pl., n. i.] MDCXC. 60 p., illus. 14 cm.

The four librettos are bound together in a small book containing two more, also by Lully (*Isis* and *Bellerophon*), but copies of these had been in the Library for many years. In preparing entries for this pair in his *Catalogue of Opera Librettos Printed before 1800*, Oscar Sonneck declared that they had been published by Antoine Schelte in Amsterdam. (The four newly acquired librettos obviously come from the same press.) His statement is based on information supplied by the papers of Albert Schatz, but this reporter prefers to transcribe the title pages as they are. Verification of Amsterdam and Schelte may be hard to find.

We turn again to nonoperatic works in the following entry which appears under the name of author (instead of composer), since it is a collection of texts:

Rolli, Paolo Antonio (1687-1765)

Di canzonette e di cantate, libri due di Paolo Rolli.

Londra, Presso Tommaso Edlin, MDCCXXVII. 4 p. l., 124 p., front. 19½ cm.

Although it was printed in London, the text is entirely in Italian. The first book consists of 24 *canzonette* followed by the music fitted to them (strophic settings, voice and figured bass; 12 leaves inserted after p. 158); the second book has 25 *cantate* with no music following. No names of composers appear anywhere. It was this same Rolli who provided several operatic texts for Händel.

Two 18th-century Russian librettos complete this category:

Titov, Aleksei Nicolaevich (1769–1827)

Pivovar, ili Kroiuschiisia dukh. Komicheskaiia opera v chetyrekh dieistviiakh. S Ukaznago dozvoleniia.

V Moskvi, v Tipografii pri Teatrie y Khr. Klaudiva, 1788 goda. 1 p. 1., 178 p. 19½ cm.

Monsigny, Pierre Alexandre de (1729–1817)

Bieglets. Drama liricheskaiia v trekh dieistviiakh G. Sedenia na muzyku polozhena G. Monsin'i. Perevedena s podlinnika V.L. I predsshavlena v per'voi raz na domovom teatrie Ego Siiatel'stva Kniazia Vladimira Ivanovicha Shcherbatova. 1793 goda Sentabria 26 dnia, v sel'sie Litvinovie. S Ukaznago dozvoleniia.

Kaluga, 1793 goda. 81 p. 19½ cm.

The first is an opera entitled *The Brewer*. Robert Aloys Mooser, the latest chronicler of Russian musical history, writes (*Annales de la musique et des musiciens en Russie au XVIIIe siècle*, II, 533 and III, 784) that the creator of this opera, produced in 1788, is not definitely known; as composer he favors Sergei Titov, Alexei's brother. Alexei himself was a Russian cavalry general who wrote a number of operas in the style of Mozart. The music of the two brothers, remarks Mooser, remains to be straightened out.

The second libretto is a translation of the text of *Le Déserteur* (book by Sedaine), the most popular work to come from the pen of Monsigny.

Opera and Ballet Scores

Rivaling the libretto collection in importance is the Library's collection of full scores of operas and ballets, so essential for the study of dramatic music and its development. Those received last year can be listed forthwith, no special comment being necessary beyond the remark that each is an important addition to the holdings.

Albert, Eugen d' (1864–1932)

Der Golem. Musikdrama in drei Akten. Dichtung von Ferd. Lion

Wien, New York: Universal-Edition, 1926.

Antheil, George (b. 1900)

. . . Capital of the World. A ballet . . . (Reproduction of composer's holograph, 1953.)

Beethoven, Ludwig van (1770–1827)

Musik zu Goethe's Trauerspiel Egmont.

Leipzig: C. F. Peters [190–?]]

Czernik, Willy

Spuk im Schloss; nachtlliche Episode. Ballettmusik.

Leipzig: F. Portius [194–?]]

Dupont, Jacques (b. 1906)

La Clef des Songes (Divertissement 48); ballet en quatre tableaux, argument de Hubert Devillez . . . Op. 30.

Paris: Durand; Philadelphia: Elkan-Vogel, 1954

Hovaness, Alan Scott (b. 1911)

The Flowering Peach. Music for Clifford Odets' play.

(Unpublished, c1955).

Liebermann, Rolf (b. 1910)

Leonore 40/45. Opera semiseria in einem Vorspiel und sieben Bildern (zwei Akte) von Heinrich Strobel . . .

Wien: Universal-Edition, 1952.

Menotti, Gian-Carlo (b. 1911)

Amahl and the Night Visitors. Opera in one act . . .

[New York] G. Schirmer, 1952.

. . . The Consul . . .

[New York] G. Schirmer, 1950.

Sauguet, Henri (b. 1901)

Les Forains. Ballet . . .

Paris: Salabert, 1946.

La Rencontre. Oedipe et le Sphinx. Ballet de Boris Kochno.

Paris: Heugel, 1952.

Strawinsky, Igor (b. 1882)

The Fairy's Kiss. *Le Baiser de la Fée*. Ballet in four scenes . . . Rev. 1950 version.

London, New York: Boosey & Hawkes [1952]

Wagner, Richard (1813-1883)

Götterdämmerung.

Mainz: B. Schott's Söhne [1902?]

Wellesz, Egon (b. 1885)

Alkestis. Drama in einem Aufzuge nach Euripides von Hugo von Hofmannsthal . . . Op. 35 . . .

Wien, New York: Universal-Edition, 1925.

Winslow, Richard Kenelm (b. 1918)

Sweeney Agonistes. A play by T. S. Eliot. (Unpublished, c1955).

Early Americana

The Library naturally exerts special effort to assemble American manifestations of cultural phenomena, and this objective is steadily reflected in the collections of the Music Division. Opportunities to obtain musical Americana were rare last year, but two interesting pieces found their way here. The earlier is:

Carr, Benjamin (1768-1831)

. . . Six Progressive Sonatinas for the Piano Forte which may be played either with or without an Accompaniment for the Flute or Violin. Composed by B. Carr . . . Op. IX . . .

Baltimore: Printed for and Sold by J. Carr; Philadelphia: C. Taws; G. Willig [181-] 16 p. 34 cm.

Carr was one of the sterling musicians who cast their lot with early America and enriched its artistic life to a degree not yet fully appreciated. Coming from England in 1793, he established himself as publisher, composer, singer, and organist; and in 1820 he became cofounder of Philadelphia's famous Musical Fund Society. The music in this volume shows gracefulness and verve, and there are several instances where the treble melodic instrument enjoyed a part independent of the controlling keyboard. A note on the title page indicates another feature of the music: "NB. To add to the utility of this work, the Ac-

companiment is so arranged that it can be performed upon the upper notes of those Piano Forte's which have additional keys; by playing, generally speaking the Music an Octave higher than it is printed." The publication was "No. 2 of Carr's Musical Miscellany in occasional Numbers."

An entirely different type of product is represented in the following:

Lovering, Levi

The Drummers Assistant; or, The Art of Drumming Made Easy . . .

Philadelphia: Printed for the Author by J. G. Klemm [1818?] 24, [1] p. 16½ x 27 cm.

This curious little volume, truly a fore-runner of manuals on band formation, contains exercises and rhythmic patterns for various marches and military maneuvers. The author dedicated it "To the Commandants of Regiments and those who have the charge of instructing the Corps of Martial Music."

Other Interesting Acquisitions

The foregoing pages have recorded acquisitions which, bibliographically considered, fall into categories that are more or less traditional. But they exhaust neither the notable material received nor the donors to whom gratitude is due.

Mr. Ira Gershwin presented a highly unusual album of piano music by Satie, the iconoclastic composer of inestimable importance:

Satie, Erik (1866-1925)

Sports & divertissements. *Musique d'Erik Satie*. Dessins de Ch. Martin.

Paris: Lucien Vogel [1914] 40½ x 44 cm.

This extraordinary volume or portfolio, comprising 20 short pieces and 20 illustrative drawings—or does the music illustrate the pictures?—is No. 59 of a limited edition. In a brief ironic note, dated "15 mai 1914 (Le matin, à jeun)," Satie characteristically tells his readers, or players, what they may expect: "Cette publication est consti-

tuée de deux éléments artistiques: dessin, musique. La partie dessin est figurée par des traits—des traits d'esprit; la partie musicale est représentée par des points—des points noirs. Ces deux parties réunies—en un seul volume—forme un tout: un album. Je conseille de feuilleter, ce livre, d'un doigt aimable & souriant, car c'est ici une oeuvre de fantaisie. Que l'on n'y voie pas autre chose"

The distinguished scientist Albert Sprague Coolidge, son of Elizabeth Sprague Coolidge, presented 25 volumes (Nos. 176-200) of the complete works of Antonio Vivaldi, currently being published by Ricordi in Milan.

Karol Liszniewski of Cincinnati presented an early edition (published by Diabelli in Vienna, 182- ?) of Schubert's songs, Op. 5: *Rastlose Liebe, Nähe des Geliebten, Der Fischer, Erster Verlust, and Der König in Thule.*

From Miss Bertha Reifsnider of Hudson, Ohio, came a substantial collection of piano music (Bach, Beethoven, Chopin, Grieg, Liszt, Schumann, Weber). It has no special bibliographical significance, but many of the pages are filled with penciled markings and fingerings by the great pianist and teacher, Leopold Godowsky (1870-1938). The donor was one of Godowsky's students.

From Broughton Tall of Baltimore came an enormous collection of clippings which he saved over many years of activity as a critic and commentator. Arranged according to individual composer and/or work, this collection may prove nearly inexhaustible for out-of-the-way information about musicians of the past half-century.

Owing to the continued generosity of record manufacturers the Library was able to maintain its collection of phonograph records at an enviable level. Among the companies to whom grateful acknowledg-

ment is due are the following: Bartók, Capitol, Columbia, Colosseum, Concert Hall, Cook Laboratories, Decca, Dot Records, Enrichment Materials Inc., Folkways, Fox Productions, Greystone, Haydn Society, Jazz at the Philharmonic, Lyon Music Corp., M-G-M, Music Treasures of the World, RCA Victor, and Vanguard.

The Army Language School of Monterey, Calif., sent 15 discs of music sung by its student chorus; the Swiss Composers' League presented a disc of Swiss chamber music featuring works of Constantin Regamey, Arthur Honegger, and Albert Moeschinger; and the Cuban composer, Aurelio de la Vega, gave a Panart disc entitled "Música contemporánea cubana," supposed to be the first record devoted entirely to serious Cuban music. From Harold S. Goodstein came a recording of the Newport Jazz Festival of 1954 (excerpts only).

Mention of recordings in any form calls attention to several notable acquisitions in the field of folk and primitive music which augment the holdings of the Archive of American Folksong. Among the outstanding receipts are the following:

- 14 reels of tape containing folk music and songs from eastern Kentucky (Wyatt Insko in charge of recording for the Coordinated Archives of Indiana University).
- 5 reels of tape of music from West Africa (Arthur S. Alberts, U. S. Information Service).
- 7 reels of tape of folk music of India (Government of India in Calcutta, Dept. of Anthropology).
- 20 reels of tape containing Hidatsa, Sioux, Spanish, and Aztec texts (Smithsonian Institution).

Tapes and discs in lesser quantities brought material from the following countries or regions: Basque Country, Turkey, Lithuania, Iraq, Afghanistan, Thailand, Puerto Rico, and England.

Collections as large as those in the Music Division, built up of material from many

different sources and in many different forms, can only be estimated when physical size is considered. It is always interesting, if not of first-rate importance, to glance at the Division's holdings in terms of sheer quantity and to perceive the rate of growth which has made it probably (if not certainly) the largest music library in the world. The following table, concentrating on accessioned pieces only, is instructive in this respect:

	<i>June 30, 1954</i>	<i>June 30, 1955</i>
Music (M)-----	1, 788, 453	1, 825, 986
Music Literature		
(ML)-----	126, 101	131, 911
Music Theory (MT)---	59, 971	61, 869
Recordings (MR)---	88, 524	92, 686
Total-----	2, 063, 049	2, 112, 452

The statistics in this table are gigantic when applied to a collection in only one

subject area, broad though it be. A library holding over two million books would rank among the giants of bibliographic assemblage; by analogy, a music collection of similar size is a rarity of which it may be truly said, "It should be seen to be appreciated!"

Quantity is not synonymous with quality, but the latter frequently changes, in both directions, with the passage of time. An institution such as this has to strive for both in order to serve the infinite variety of demands that are addressed to it. The receipts of the past year indicate that its efforts were both qualitatively and quantitatively rewarding.

EDWARD N. WATERS
Assistant Chief
Music Division

Prints and Photographs

THE interests of the Prints and Photographs Division lie in the field of pictorial documentation, not only of our own country but of every country which has contributed to American civilization and history. Whether a picture, to use an all-inclusive term, is a photograph of Lincoln's second inauguration, a satirical commentary on current politics, or a lithograph expressing an artist's own personal emotions, each serves in its way to enlarge our vision of the universe.

In certain areas, notably early American architecture, American historical prints of the nineteenth century, the Civil War, modern fine prints, and Whistleriana, the collections are outstanding. Additions have been made in each of these categories. The more than 400,000 items by which the holdings of the Prints and Photographs Division have been increased also include documentary photographs and negatives, portraits, historical prints, and original illustrations and cartoons.

Although the wide variety of gifts, purchases, and acquisitions from other sources described in these columns each year give the reader a fairly good idea of the scope of the Library's pictorial material, there has long been a need for a single publication describing the entire collections. The recently issued *Guide to the Special Collections of Prints and Photographs in the Library of Congress*, compiled by Paul Vanderbilt while a member of the Library staff, describes in considerable detail 802 special collections, including some which are to be found among the holdings of the Manuscripts, Map, and Rare Books Divi-

sions. The *Selective Checklist of Prints and Photographs Recently Cataloged and Made Available for Reference*, issued at intervals, lists both new acquisitions and old material withdrawn from storage. It is the aim of the present report to give an account of some of the highlights of the past year.

Fine and Historical Prints

The Joseph and Elizabeth Robins Pennell Collection of prints by modern artists of all nationalities has been increased by the purchase of 170 items. The majority of these were selected by the Pennell Fund Committee at five meetings held in New York and one at the Library, where the Committee examined all prints submitted to the Thirteenth National Exhibition. A few were received through membership in the Printmakers Society of California, the Print Club of Cleveland, the Prairie Printmakers, and the Society of American Graphic Artists.

During the year a change was brought about in the membership of the Pennell Fund Committee. After 18 years of generous and devoted service, Stow Wengenroth, the lithographer member of the committee, submitted his resignation. Mr. Wengenroth's eminence as a lithographer, his artistic integrity and high standards, as well as his knowledge of prints and printmakers, distinguished his contribution to the acquisitions program. Nominated by the *ad hoc* committee set up in accordance with the terms of Joseph Pennell's will, Benton Spruance, the well-known painter and lithographer, who is Director of the Division of Graphic Arts

of the Philadelphia Museum School of Industrial Art and Professor of Fine Arts at Beaver College in Jenkintown, Pa., was appointed to succeed Mr. Wengenroth.

Artists whose work the committee selected for the Pennell Collection are as follows:

Artists of the United States

Amen, Irving
Baker, A. P.
Barnet, Will
Bellows, George
Bishop, Isabel
Black, Wendell H.
Bookatz, Samuel
Boyd, Fiske
Buller, Cecil
Burkert, Robert R.
Casarella, Edmond
Casey, Mary Jane
Chesney, Lee
Coen, Eleanor
Drewes, Werner
Eichenberg, Fritz
Eliason, Shirley
Frasconi, Antonio
Freeman, Mark
Fricano, Tom S.
Gelé, Emile
Goldstein, Milton
Helfond, Riva
Hurwitz, Sidney J.
Kahn, Max
Kaplan, Jerome
Kernan, Gail
Kloss, Gene
Kohn, Misch
Korsakaite, Ada
Landeck, Armin
Leff, Rita
Margo, Boris
Marsh, Reginald
Mecikalski, Eugene V.
Muench, John
Mugnaini, Joseph A.
Nagler, Fred
Noble, John
Page, John H., Jr.
Peets, Orville H.
Pierce, Leona
Racz, André
Robathan, Robert N.
Rocha, Lita

Artists of the United States—Continued

Rogalski, Walter
Schultheiss, Carl M.
Sessler, Alfred
Shaub, Paul
Spruance, Benton
Sternberg, Harry
Tait, Agnes
Tepker, Harry F.
Thrall, Arthur
Ward, Lynd
Wengenroth, Stow

Foreign Artists

Belgian:

Ensor, James

British:

Cameron, David Young
Dodd, Francis
Haden, Seymour

Chinese:

Zao Wou-Ki

Dutch:

Escher, Maurits C.

French:

Avati, Mario
Bonnard, Pierre
Cézanne, Paul
Ciry, Michel
Daumier, Honoré
Denis, Maurice
Gauguin, Paul
Gavarni, Paul
Gromaire, Marcel
Léger, Fernand
Lepère, Auguste
Manet, Édouard
Pascin, Jules
Pissarro, Camille
Puvis de Chavannes, Pierre
Raffaëlli, Jean F.
Redon, Odilon
Rouault, Georges
Segonzac, André Dunoyer de
Toulouse-Lautrec, Henri de
Utrillo, Maurice
Villon, Jacques
Vuillard, Édouard

German:

Kirchner, Ernst Ludwig
Kollwitz, Käthe
Krauskopf, Bruno
Kruck, Christian
Liebermann, Max

German—Continued

Schmidt-Rottluff, Karl
Stauffer-Bern, Karl

Italian:

Campigli, Massimo

Mexican:

Aguirre, Ignacio
Alvarado Lang, Carlos
Castro Pacheco, Fernando
Dosamantes, Francisco
García Maldonado, Alberto
Gómez, Andrea

Russian:

Chagall, Marc
Kandinsky, Wassily

Spanish:

Picasso, Pablo
Goya, Francisco

Swiss:

Erni, Hans

Among the group of prints by French artists of the latter part of the nineteenth century, several are especially noteworthy. The Library's collection, already numbering more than 50 examples of the work of Toulouse-Lautrec, has been enhanced by fine impressions of two of his lithographs in color, *Partie de campagne* (Delteil, 219), which was published by Ambroise Vollard in *L'Album des peintres-graveurs* in 1897, and a first state of the *Irish and American Bar, Rue Royale* (Delteil, 362), designed as a poster for *The Chap-Book*.

Also worthy of mention are two lithographs by Édouard Manet. One, a first state of the *Guerre civile* (Guérin, 75) is a companion piece to the *La Barricade* (Guérin, 76), both of which were executed by the artist from sketches drawn on the spot during the tragic days of the Commune in May 1871. The other is one of the five illustrations Manet designed for Stéphane Mallarmé's translation of *The Raven*, by Edgar Allan Poe, published in an edition of 240 copies in 1875. Manet and Mallarmé were close friends. Shortly after the young poet arrived in Paris, and

while he was still unknown, he wrote in defense of Manet's painting an article entitled "Le Jury de peintre pour 1874 et M. Manet," which was published in the April 12, 1874, issue of *Renaissance littéraire et artistique*.

One noticeable gap in the Pennell Collection has been representation of the graphic work of the German expressionist painters, notably members of the organization known as *Die Brücke*. We have been fortunate in obtaining eight woodcuts and two lithographs by Ernst Ludwig Kirchner (1880–1938) and Karl Schmidt-Rottluff, who is still active. They are characteristic examples of the work of two of the founders of the group.

The Library's collection of prints by contemporary artists has also been increased by several gifts. Mr. George Biddle of Croton-on-Hudson, N. Y., presented a collection of 139 lithographs, comprising a major part of his work done in this medium between 1914 and 1952. A number of the lithographs are represented in different states, and several of the four-color lithographs were accompanied by progressive color proofs. Mr. Biddle, who believes that lithography is par excellence the painter's medium and the print medium "best adapted to express our own times," has used nearly every lithographic technique. The collection not only is of interest as the work of one of our outstanding artists, but will be of great value to students of the medium as well.

Gifts of their own work were also presented by Miss Gertrud S. Pferdt of New York City and Mr. Manuel Herrera Cartalla of México, D. F.

Mr. Ernest Haskell, Jr., of Bath, Maine, who several years ago gave the Library a fine collection of his father's work, has added to it the unique proof of a drypoint portrait of Edward Guthrie Kennedy.

Hubbard Collection

Among the prints acquired for the Gardiner Greene Hubbard Collection are a number which were published in the Netherlands in the early part of the seventeenth century. One series of eight engravings, *Litis abusus*, consisting of allegorical representations of various legal proceedings, was engraved by Theodore Galle, Carel van Mallery, and others for the printseller Philippe Galle (1537-1612). Galle also was the publisher of six other engravings by Mallery after Jan van der Straet (1523-1605), bearing the title *Vermis sericus* and portraying the cultivation of the silkworm and the production of silk. One of them shows Justinian receiving the eggs of the silkworm from the two Persian monks who brought them to the Emperor from China in the year 550. Also engraved from designs by the prolific Jan van der Straet, or Stradanus, as he was known in Italy where he spent the greater part of his life, was the series of six plates entitled *Schema seu speculum principium*. These include *Venatio*, *Nuptiae*, *Pietas*, *Litterae*, and *Arma*, each represented by an allegorical figure, surrounded by the appropriate emblems, against a background of small scenes illustrating the theme. Four engravings of the elements entitled *Terra*, *Aqua*, *Ignis*, and *Aer* bearing the monogram of Willem Buytewech were engraved and published by Jan van de Velde in 1622.

These engravings are examples of hundreds that were issued for the edification of the masses, and they provide fascinating glimpses of the life and activities of the people of the period.

Primarily of American historical interest are a number of other prints, the earliest of which is a bust portrait of John Paul Jones which was published in 1781 and is considered to be of some rarity. Drawn from life in May 1780 and etched by Jean-Michel

Moreau (1741-1814), one of the most eminent French artists of the eighteenth century, it may well be the best likeness in existence of the hero of the victory over the *Serapis*, whose magnetic personality the artist has captured so successfully. A quotation from Molière's *La Gloire du Val-de-Grâce* is engraved beneath his name, indicating the esteem in which the Commodore was held by the French people, who lionized him during his stay in their country:

"Tels hommes rarement se peuvent présenter,

Et quand le Ciel les donne, il faut en profiter."

Also dating from the latter part of the eighteenth century is an aquatint, *Lady Harriet Ackland*, drawn and engraved by Robert Pollard, with aquatint by Francis Jukes, which was published in London on November 15, 1784. Lady Ackland (i. e., Acland) is shown in an open boat with the Reverend Mr. Brudinell (who carries a large flag of truce), her husband's valet, and a female servant, approaching the American outpost on the banks of the Hudson River, where her husband, wounded in the second Battle of Saratoga on October 7, 1777, was being held prisoner. According to the legend printed in the margin, the valiant lady, who had accompanied her husband to Canada in 1776, "formed the heroic resolution of delivering herself into the hand of the enemy that she might attend him during his captivity." Armed with a letter from General Burgoyne to General Gates, she rowed up the Hudson River to the American camp; but because she arrived after nightfall, the guard on duty refused to receive her. In the print he is threatening the gallant little party with his rifle.

The most interesting feature of the print is the American flag flying above one of the tents of the encampment. Dr. Law-

rence C. Wroth, Librarian of the John Carter Brown Library and until recently the Library's Consultant in the Acquisition of Rare Books, reports that this is one of the 10 earliest representations of the flag after its official adoption by the Continental Congress in a resolution of June 14, 1777:

That the flag of the thirteen United States be thirteen stripes, alternate red and white; that the union be thirteen stars, white in a blue field, representing a new constellation.

Two prints illustrating events in the life of Tadeus Kościuszko, the Polish hero and patriot, are especially appropriate because of his contribution to our own war for independence. These are handsome stipple engravings by Thomas Gauguin (1748-1810) after drawings by Polish-born painter Aleksandr Orlovskii (1777-1822) which were published in London in 1801. Their titles are *Paul I, Emperor of All the Russias, Condescending to Visit Kosciusko in Prison* and *Kosciusko and the Polish Nobles Obtaining Their Liberty by the Generosity of the Emperor Paul I*.

After the crushing defeat of the Polish Army in 1794 and his capture by the Russians on the battlefield of Maciejowice, Kościuszko was imprisoned in the dungeons of the fortress of Saints Peter and Paul on Hare Island in the Neva River. George Bushnell, in his *Kościuszko; a Short Biography of the Polish Patriot* (St. Andrews, Scotland, 1943), wrote of the imprisonment:

And at last, with a touch of greatness, the Empress [Catherine II] had this truth-speaking Pole removed to better quarters, first in a private house and then in apartments on the ground floor of the Orlov Palace, one of the most beautiful houses in the capital, where he was placed in charge of Major Titov, who later told many anecdotes of his distinguished prisoner. Here Kościuszko was allowed various privileges, good food, and a medical attendant. In fine weather he was carried into the gardens of the Palace

or taken for drives. And once more his love of art stood him in good stead, for he was enabled to spend the long hours, so dreary to his companions in misfortune, in wood carving.

Mr. Bushnell relates that a week after the burial of Catherine the Great, Paul, accompanied by his son Alexander I, visited Kościuszko and told him that he had always pitied his fate but had been unable to help him during his mother's rule; and that he now had taken it as the first duty of his sovereignty to confer freedom upon him.

In one of the prints, Orlovskii, who was described by Louis Reau in his *L'Art russe* (Paris, 1922) as "surtout le parfait illustrateur de la vie russe entre 1800 et 1830," depicts the moment at which the Emperor, accompanied by his son and courtiers, enters the room, surprising Kościuszko, who, seated at his table, turns from his book. It is conceivable that the artist, who was noted for the realism of his genre scenes, has drawn an actual view of the large, sunlit palace room, in which can be seen a workbench well equipped with tools, and a lathe.

Three charming aquatints in color are genre scenes of early American interest: *American Methodists Proceeding to Their Camp Meeting*, *Camp Meeting of the Methodists in North America*, and *Anabaptist Ceremony in North America*. The latter shows a baptism being performed in a river. Published on March 1, 1819, the aquatints were engraved by M. Dubourg, an English artist active in London between 1786 and 1820, after drawings by Jacques Gérard Milbert (1766-1840).

Milbert, in the preface to his *Voyage pittoresque à l'Île-de-France, au Cap de Bonne Espérance et à l'Île de Ténériffe* (Paris, 1812), tells of his youthful ambition to travel and how, to provide the means to accomplish his dreams, he left his home in the south of France to study painting in Paris. At the conclusion of his studies he was named professor of design at the school

f
i
-

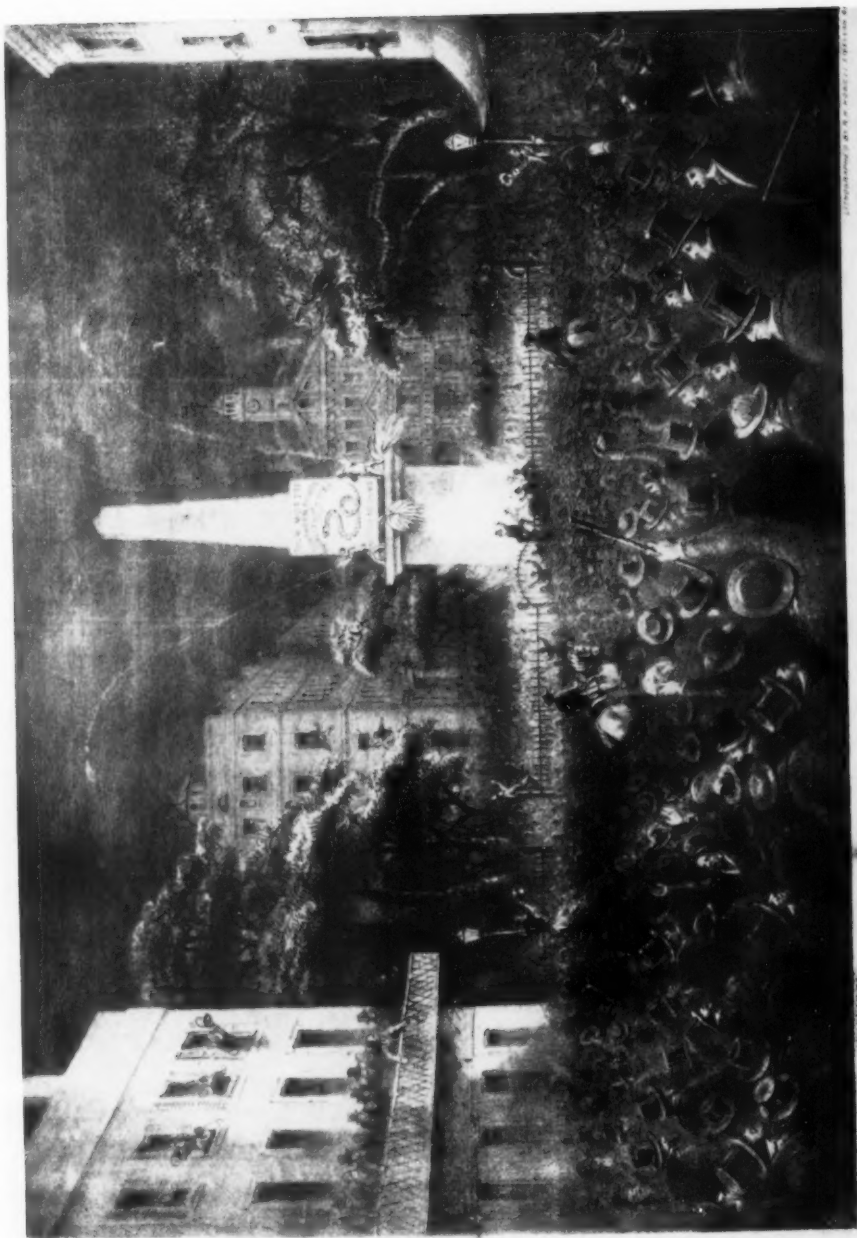
r
,
d
s
p
e
s

s
e
-

,
-
,
t
d
s
it
-

e.
e
:
r
e
-
e
n
e
e
s,
n
es

e
e
e
n
o
n
n
e
bl



*The first flag raised
in the South, by the Citizens of Savannah, on November 21, 1860.*

Published by the Morning News

*Remains of the original
flag, which was raised on the
21st of November, 1860, at
Savannah, Ga. and is now
in the collection of the
National Archives.*

Lithograph showing "The First Flag of Independence Raised in the South" (Savannah, 1860).

of mines, and he was subsequently appointed to a commission charged with work concerning the navigation of the Rhone. His great opportunity to make a real voyage came when he was chosen to accompany an expedition to explore the "Terres-Australes," which set forth in two corvettes in October 1800. Forced by illness to leave the party at Ile-de-France (the present Mauritius), he remained there for two years, sketching and making a study of the island. "Toutes mes études ayant été consacrées à l'art du dessin," he wrote, "ce n'est qu'avec la plus grande défiance que je hasarde la publication de cet ouvrage; mais j'ose espérer que la fidélité de mes pinceaux m'obtiendra l'indulgence de mes lecteurs. Une considération me rassure, c'est de n'avoir négligé aucune occasion ni aucun moyen de rendre ma relation exacte et fidèle."

In 1815 Milbert came to the United States to study the natural history and topography of the country. Here he remained for seven years, his travels resulting in the publication of his monumental *Itinéraire pittoresque du Fleuve Hudson* (Paris, 1828-29). In the text the author gives a vivid account of a visit to a Methodist camp meeting, describing the arrival of the crowd on foot, on horseback, and in wagons with their household goods. He also gives a picturesque account of the baptism of a young Anabaptist woman, which took place in the river near Sandy Hill, N. Y. From his written description it seems probable that the drawings reproduced in the aquatints were made on the spot. The scenes were not included among the illustrations in the book, and it would be interesting to know how they happened to be published in England even before his return to France.

The most important historical print acquired during the year is a lithograph of considerable rarity entitled *The First Flag*

of Independence Raised in the South, by the Citizens of Savannah, Ga. November 8, 1860. An account appeared in the *Daily Savannah Republican* for November 10, 1860, of the meeting which was held in Masonic Hall on Thursday morning, November 8, in protest against Lincoln's election. It was "the largest meeting of citizens, irrespective of party, ever held in Savannah" and to accommodate the people gathered outside the hall, the assemblage went to Monument Square. "We think," the account continues, "all of three thousand people turned out to enter their solemn protest against the election of a sectional Black Republican Executive over the American people. The movement commenced early in the afternoon, when the colonial flag was raised on the base of the Greene Monument, in Johnson Square, amidst the plaudits of the multitude, who were addressed by a number of speakers. On either side of the flag, which was in the form of a transparency, were branches of palmetto. The device was a rattlesnake in a striking attitude; the inscription above, 'Southern Rights and the Equality of the States'; below, 'Don't Tread on Me.'"

The lithograph, "Dedicated to the Morning News," is obviously an accurate portrayal of the dramatic event. (See illustration.) According to the inscription, the scene was drawn by Henry Cleene-wercke and lithographed by R. H. Howell. It is apparent that the artist was not an amateur and it is possible that he was the Belgian-born artist who exhibited views of the island of Cuba at the Paris salons of 1869 and 1870, although no record has yet been found of his having visited Savannah. In the lower left corner of the margin of the print there is a manuscript note which reads: "Presented by Jos. Prendergast to John Devereux Jr. Nov 1860 J. P. helped

to make the above Banner and himself painted the lettering thereon."

Not the least interesting feature of the lithograph is the building which can be seen in the background, behind the monument to Nathanael Greene. This was the Exchange, situated at the far end of Bull Street, the cornerstone of which was laid on June 4, 1799. For many years the lower floor housed the post office and custom house, while the municipal government occupied the upper floors. In 1904 the building was replaced by the present city hall.

Original Drawings

Although the Library does not collect original drawings *per se*, it has many within its special fields of Americana. Among them is the Cabinet of American Illustration, covering the period from about 1880 to 1910, and initiated through the endeavor of the late William Patten in 1932. It contains over 4,000 original works by some 200 illustrators and cartoonists, the majority of them presented by the artists themselves, members of their families, and their publishers. Mr. Patten's efforts continue to bear fruit, resulting last year in two gifts. Mrs. Philip M. Brett of Greenwich, Conn., presented two drawings by Walter Appleton Clark (1876-1906), the gifted illustrator for *Harper's*, *Scribner's*, and other magazines. Mrs. Rodman Gilder of New York City presented an original illustration drawn directly on the woodblock by Mary Hallock Foote (1847-1938), entitled *Looking for Camp*. This is one of 11 illustrations for a series of "Pictures of the Far West," published in the *Century Magazine* in 1888 and 1889. Mrs. Foote, whom William A. Rogers in his autobiography, *A World Worth While* (New York, 1922), called "one of the most accomplished illustrators in America,"

went West with her husband, a mining engineer, soon after their marriage in 1876. She wrote and illustrated many articles and stories of Western life, especially in the mining country of California, Colorado, and Idaho. In *Artists and Illustrators of the Old West, 1850-1900* (New York, 1953) the late Robert Taft said, "As far as I have been able to determine, none of Mrs. Foote's original Western sketches are in existence at present." The Library is indeed fortunate in having three of these rare drawings, the one just described and two others from the same series: *The Winter-Camp—A Day's Ride from the Mail* (also on wood) and *A Pretty Girl in the West*, presented some years ago by Miss Rosamond Gilder and Mrs. W. W. Palmer.

A comparison with the reproductions in the magazine, which were engraved on wood by Frank S. King and others, makes one appreciate the amazing skill and artistry of engravers of the period which, to quote Mr. Taft, "marks the golden age of American woodcut illustrations."

Among the prints in the collection left to the Library by Justice Oliver Wendell Holmes there is a small etching of a goatherd with a goat, after the Flemish artist Claes Berchem, with the inscription, "For Mother, OWH, Jr., No. 4." A little box of etching tools was also found among his possessions. In his biography, *Justice Oliver Wendell Holmes* (New York, 1932), Silas Bent writes:

Even before the boy began studying Plato, he had a notion that he would like to study art, and bought a set of etching tools. It does not appear that he wanted to devote his life to this pursuit; it interested him, and he thought he might become proficient in it. As a fact, art was a continuing pleasure to him, and his feeling for it cropped out again and again in his writings; few lawyers are on such friendly terms with the classics and the moderns. But he abandoned presently the hope that he might express this feeling with competence in anything but words. Such etchings as he produced were

a disappointment because he thought them of no merit whatsoever. But he never embraced the delusion, somewhat widely tolerated, that mere proficiency makes an artist.

In his letters to Sir Frederick Pollock (*Holmes-Pollock Letters*, Cambridge, Mass., 1941), Justice Holmes frequently mentioned his prints and more than once alluded to his youthful enthusiasm. On February 20, 1925, he wrote, "Now I am again recurring to my youth by reading about engraving and etching," and again, on October 31 of the same year, "When I was a little boy at the rooms of one of the early China Merchants, then an old man, among other marvels I was deeply moved by an engraving by Count Goudt—a mysterious firelight that I used to dream about."

Another interesting piece has now been added to the Holmes Collection. Mrs. Edward Jackson Holmes of Topsfield, Mass., wife of the Justice's nephew, has presented a sketchbook, on the inside cover of which is written, "O. W. Holmes Jr. Sketchbook No. 2," and on a small strip of paper pasted below, "For dear Mother with Wendell's best wishes for a Merry Christmas."

The sketchbook contains only four pages, which have become detached from the binding, indicating, perhaps, that there were others long since removed. There are two pencil sketches, a "View of our house from Meadow" signed and dated June 9, 1855, and "Pig pen under the barn, July 12th-13th," doubtless drawn at the family's summer home at Canoe Meadows, near Pittsfield. The other two are carefully executed pen-and-ink drawings, both signed and dated "Dec. 1857." In one of them, possibly an illustration, a fox is dancing before a crowing cock while the face of the sun peers from behind the clouds. The drawings show that the youthful Holmes was not lacking in skill.

Architectural Drawings and Designs

The Library's holdings of original architectural drawings and watercolors by Benjamin Henry Latrobe, among which are designs for the Capitol, the White House, the Pittsburgh Arsenal, a proposed city hall in New York, a military academy, a theatre in Richmond, and several houses in Virginia, has been enriched by the gift from Mrs. Truxton Beale, of Washington, D. C., of 11 watercolor drawings of Decatur House, built for Commodore Stephen Decatur.

In addition to the plans of the house, there are details of the doors and windows, a diagram of the chimney flues, and an elevation of the slave quarters, on which are written instructions for the workmen. Some of the drawings were signed by the architect and dated variously in January, February, and April 1818. Several were folded and obviously had been sent by mail, for on the reverse appears the address, "Commodore Decatur, Navy Commissioner's Office, Washington City," and the postmark, "Baltimore March 6."

A welcome addition to the archives relating to the Library building is a group of 36 original drawings and one watercolor by Elihu Vedder (1836-1923), presented by the American Academy of Arts and Letters. The drawings were made by the artist in preparation for his five mural paintings representing "Government" which are in the tympani in the vestibule leading to the Main Reading Room. The watercolor is a preliminary study of the mosaic, *Minerva*.

The collection of paintings, pastels, and drawings left by Vedder at his death was bequeathed to the American Academy of Arts and Letters by his daughter, Miss Anita Vedder. Following its program to further the interests of the fine arts in this

country, the Academy has distributed the collection among various American institutions, with special consideration shown to localities identified with periods of the artist's life.

Cartoons

The Library's extensive collection of original cartoons, both political and social, which includes drawings by Thomas Nast, William A. Rogers, Clifford Berryman, and a host of other equally well-known names, as well as selections by many contemporary political cartoonists, continues to grow. William Crawford of the *Newark Evening News* and Hy Rosen of the *Albany Times-Union* each contributed fine examples of their recent commentaries on current events. A group of 52 cartoons by Charles L. Bartholomew (1869–1949) relating to such issues of the day as Bryan's peace plan, the Panama Canal, the Pure Food and Drug Act, and political campaigns, drawn for the *Minneapolis Journal*, has enriched the representation of his work.

Another acquisition of note is a group of 122 original drawings by Harry Furniss (1854–1925), a well-known British caricaturist and illustrator for the *Illustrated London News*, *The Graphic*, and other journals, who was on the staff of *Punch* from 1880 to 1894. Included are numerous caricatures of Members of Congress, identified by such titles as "Ajax Tillman defying Wall Street," "The New Hampshire Giant [Sulloway]," "Rapid Talker Johnson," and "Santa Claus Grosvenor." His *M. P's in Session from Mr. Punch's Parliamentary Portrait Gallery*, published in London in 1889, is ample proof that he had had long experience in caricaturing lawmakers and politicians.

Other well-known figures of the day were also recorded with his sketching pen, among them President Benjamin Harrison, Henry Ward Beecher, Chief Justice Mel-

ville W. Fuller, and Thomas A. Edison. A sensational preacher of the day, Dr. Charles H. Parkhurst, giving a sermon, is the subject of a series of five sketches. In his *Confessions of a Caricaturist* (New York and London, 1902) Furniss wrote that he was engaged by the *New York Herald* to do a series of studies of leading public men and Dr. Parkhurst was the first "subject" he was asked to caricature. He succeeded in getting a good seat in the crowded church by pretending to be deaf. He also relates that, though determined not to be photographed, he was taken to the studio of Napoleon Sarony by the lecture agent, Major Pond:

I now stood before the greatest photographer in the world—and the smallest. I stood—he danced. He talked—I listened. . . . He wore a fez, and as he paused and pirouetted and struck attitudes, he would pull the fez over one eye coquettishly, or over the other one ferociously, and with it went his hair parting and all.

The sketch of "The Great Sarony" is an amusing illustration of his description.

A series of six sketches of Theodore Roosevelt are best described in Furniss' own words in *My Bohemian Days* (London, 1919):

Another famous *Times* correspondent was G. Smalley, the first London correspondent to *The Tribune* of New York. He crossed over, and after a time acted as the New York correspondent to *The Times*, London. I met him frequently on both sides of the Atlantic, and once gave him a sensational headline. In one of my visits to America I was present at a famous dinner in New York. Seated next to Chauncey Depew was a man I had not seen before, the Chief of Police in New York, who rose to speak. Depew nudged me and said, "Here's a subject for your pencil—watch him". I could not help watching him, I never beheld a more ugly man. He grinned and showed two rows of the most aggressive-looking teeth: he was all teeth, oratorically aggressive, but brilliant in effect. It was the first address he made as a bid for a political career; he proceeded with his speech and I sketched him gradually being transformed into

a bulldog, and these sketches appeared in *The New York Herald* the following Sunday. A few years later, when Roosevelt—for it was Roosevelt I sketched—was elected President of the United States, Smalley telegraphed over "The bulldog of America is elected President," so evidently my caricature was remembered.

There are two drawings of Mark Twain, one of which, captioned *Max O'Rell's house in St. John's Wood, London*. Mark Twain's *parting joke*, shows the two men standing on the sidewalk outside the house. "Max O'Rell" (a pen name of Paul Blouët) was a French author and lecturer who went to London as a newspaper correspondent in 1872.

Besides the portrait sketches, there are a number of drawings recording Furniss' impressions of the United States, his first visit to a New York restaurant, the lobby of an American hotel, crowding onto a Broadway streetcar, the Chicago stockyards, and scenes that caught his imagination. The series of three pen-and-ink and wash drawings entitled *Mr. Punch's Dream of His Recent American Visit* (1. "New York"; 2. "Rip Van Winkle up to Date"; and 3. "Our English Parliament Americanized") summarizes his experiences in a medley of entertaining sketches.

Whistleriana

A number of additions have been made to the Joseph and Elizabeth Robins Pennell Collection of Whistleriana. Two small pencil and wash drawings from the collection of George Delano Whistler, one of which is signed "J. Whistler," may have been done during his West Point days. One is of a church, which two monks are about to enter, while three figures stand about outside. The second is of a gable-roofed house with a wide vine-covered veranda on which a woman is seated in a chair and a man is standing beside her. Two figures lean out of the leaded-glass casement windows, one of them shaking a dust

cloth. Facing the house, apparently sketching, stands a youth in long white trousers (a West Point cadet, perhaps) which the former owner has identified as Whistler. The carefully executed drawings, with their tiny, dainty figures, although the work of a talented schoolboy, suggest the artist of later years.

Whistler was a prolific correspondent, best known, perhaps, for the witty and sarcastic letters to his adversaries which were published in his *Gentle Art of Making Enemies*, with its dedication to "The rare few who, early in Life, have rid Themselves of the Friendship of the Many." Quite a different side of his nature is revealed in his correspondence with his friends. To the already extensive collection of manuscripts have been added a number of letters in a serious vein, among which are 16 written over a period of many years to Charles Deschamps, onetime manager of the Society of French Artists and later associated with the Grosvenor and other London art galleries. They are mostly concerned with the exhibition of his paintings. In an early one he wrote:

I should like much to see you but find myself so very busy every day that it is impossible for me to get out in time—while also by the time my work is over it is too dark for you to see anything more.

Somewhat later, on the eve of his departure for Liverpool, where many weeks were spent upon portraits of the family of the wealthy shipbuilder, F. R. Leyland, he wrote Deschamps:

[I] should like to see you before I leave—not anything very particular—but still perhaps a thing or two to say that one might remember in talking but that one can hardly think of in writing. Also I am finishing a screen that I will only have this chance of showing you.

In January 1884, while staying at St. Ives, in Cornwall, Whistler sent, in an envelope on which he had written "IMPORTANT—IMMEDIATE," a lengthy letter asking

Deschamps to "undertake and carry out thoroughly the sending of some pictures to Brussels" for the exhibition of the Société des Vingt. In it he gave instructions about borrowing certain pictures from their owners and enclosed a note from W. C. Alexander, who wrote with regard to his daughter's portrait:

There never was it seems to me a young ladie's portrait so often from home and her frame is already shabby & dirty from her tours but she shall go on the round again as you so very much desire it, and will take all care, and see to the insurance.

Deschamps was also asked to

call on Mr. Huth and persuade him for me to lend the little "Symphony in White No. 3"—you can show him this letter and explain my anxiety that this work should be seen abroad where it would be so well understood—also say that the exhibition only lasts a month and he would have back his picture on the *first day of March*. Then you might call on Mr. J. Gerald Potter, 2 Ennismore Gardens Princes Gate, and, showing him this letter, beg him to lend the "little White Girl." He would have it back in plenty of time for the Season—Wire me back at once that all this shall be attended to for me—and then I will see that certain etchings are brought to you in their frames—but the glasses must be taken out in order that no damage be done on the journey and they must all be glazed in Brussels—this you will arrange.

Other letters followed with further instructions:

I wish however that you would write at once a letter to the Société and beg that the portraits be varnished again. I am sure they would be all the better for it—and so would the Nocturne.

He wrote at length about insuring the pictures and protested against the insurance rates, saying that he supposed "that to insure for a thousand pounds you would have to pay a couple of shillings or so. You know that at the Railway Booking Office you can insure against death or accident at the rate of about 4d. for a thousand pounds."

The titles to be put on the pictures caused him some concern, for he mentioned them three different times:

Be sure you have affixed on backs of frames the proper title of each picture in French—as for instance "Arrangement en Gris et Vert—", "Portrait de Mlle. A—", "Nocturne en Bleu et Argent"—etc.

Again:

For the Catalogue have the titles translated *in full*—and for the etchings you might "Eauxfortes de Venise"

And, finally:

About the Catalogue—I want especially to *insist upon my peculiar nomenclature*—Everything is right except the Alexander picture—that should be "Arrangement en Gris et vert" Portrait de Mlle. Alexandre. Let Mans understand that the "Arrangement" & "Symphonie" etc. . . . must not be shirked as it was in the Salon Catalogue.

Four paintings must have been sent to Brussels, for he wrote: "After all I dare say the four pictures & the etchings will make a very good show—so we will be content." A single sheet in Whistler's handwriting lists:

Arrangement en noir no. 5.

Portrait de Mademoiselle de C.

Nocturne en bleu & argent no. 1.

Symphonie en blanc no. 3.

Portrait de Miss A.

3 cadres d'eaux fortes.

One of the letters, postmarked March 19, 1888, proves that Whistler could be generous with his praise of the work of a fellow artist:

Now about Aubrey Hunt—I want Sir Coutts very much to see his picture—I am sure that it will be charming and really most important in the Grosvenor. His work is most brilliant and full of delightful quality—far more artistically rare than all the Ellis and Easts and Wyllies and landscapists put together.

That the letters were cherished by their owner is evident from two notes from Mrs. Pennell which accompanied the group.

In one, dated August 30, 1903, she wrote to Deschamps:

I return to you Mr. Whistler's [letter] which I found characteristic of a phase in him which the outside world refused to see, but which those who were his friends always appreciated.

In the second, dated April 12, 1905, she expresses her appreciation for the loan of the letters and adds:

I need not tell you that we shall take every possible care of them—we realize all the associations they must have for you.

Writing to his friend Alfred Stevens, the Belgian artist who shared many of his theories about art, Whistler begins:

C'est vraiment comme lorsque l'on collectionn la porcelaine! Je vous assure qu'à mon grand regret je n'ai pu avoir un seule autre paire de chaussettes de la nuance qui vous avait plu. J'ai pourtant fait un choix de ce qu'il y avait de plus joli, et j'espère que vous puissiez les trouver pas laid.

Whistler then tells Stevens that his brother is bringing the little picture for the salon of the club and asks his opinion of it, adding:

Vous verrez bien que j'ai encore quelques petites choses à faire pour entièrement l'achever—les mains ne sont qu'indiquées—je toucherai aussi plus tard aux fleurs—Mais comme tableau, ensemble, etc.—c'est assez pour être vu par les artistes.

The picture in question was the *Symphony in White No. 3*, which was exhibited at the Royal Academy in 1867.

Not by Whistler, but of sufficient interest to be included in the Whistleriana, is a letter from Aubrey Beardsley to his friend, G. F. Scotson-Clark, written in 1892 at the time of the sale of the Leyland collection, which evidently greatly impressed the young man, for he wrote:

I have not yet got over the Leyland collection. . . . Whistler has a large painting in his peacock room. I suppose this is what you mean by the *Jap Girl painting a vase*. The figure is

very beautiful, gorgeously painted, colour being principally old gold.

To illustrate his remarks he sketched in color his version of Whistler's *Princesse du Pays de la Porcelaine* with the peacocks on the wall behind her. The letter, which is further enlivened with several amusing sketches, one showing the youthful Beardsley "Going thro' the rooms," is accompanied by a letter from Mrs. Pennell to the late Mitchell Kennerley, dated April 3, 1929:

I doubt if Beardsley ever wrote a more interesting and enlightening letter. My regret is that Joseph Pennell never saw it for he often wondered how it happened that Beardsley came under the influence of Whistler's Japanese and Peacock Period, as he did in his earlier work. It is the more surprising because the Peacock Room episode was all but forgotten by the beginning of the Nineties—before the famous Goupil Exhibition—so much so that I remember critics, at a show in some Bond Street Gallery where *The Gold Scab* was hung, wondering that Whistler could condescend to imitate Beardsley. To them the painting was a give-away and therefore they welcomed it. All Beardsley's youthful and inspiring enthusiasm is in the letter and the sketch—the *Princesse du Pays de Porcelaine* in her Beardsley incarnation—would surely have amused Whistler and been accepted by him as a tribute. I congratulate you on the possession of so valuable a document.

The Pennells would rejoice that the letter has now joined their beloved collection.

Photographs and Negatives

By far the largest number of acquisitions received during the year consisted of photographs and negatives, the most important of which are in the Brady-Handy Collection, purchased from the daughters of the late Levin C. Handy, well-known Washington photographer and nephew of Mathew Brady.

Handy was apprenticed to his illustrious uncle in 1868, at the age of 12, and at the start of his career was given the task of coating negatives in the days when photog-

raphers prepared their own plates by the "wet plate" process. By the time he was 16 he was operating a camera, and during the next 25 years he took many of the pictures made in the famous gallery. At Brady's death in 1896 he inherited the business and the contents of the studio.

The collection contains more than 3,000 glass-plate negatives and a few daguerreotypes made in Brady's studio. Among the latter, dating from the 1840's, are portraits of Daniel Webster, William Cullen Bryant, Brigham Young, Jenny Lind, Dolley Madison at the age of 70, and Brady himself.

The negatives include likenesses of Presidents, Members of Congress, Supreme Court Justices, military leaders, actors, actresses, artists, and many other celebrities of the day. There are also several views of the city of Washington, taken during the Civil War.

After the death of his uncle, Handy continued to photograph prominent people of the day, and identified as his work are portraits of Mark Twain, Andrew Carnegie, Amiral Dewey, and Thomas Edison with his talking machine, to mention but a few. He also photographed numerous buildings and street scenes in Washington over a long period of years. There are more than 2,000 negatives from the L. C. Handy Studio.

The Library's holdings of Civil War photographs have been enriched by two gifts. Miss Alma C. Haupt presented an album of 138 photographs collected by her grandfather, the late Brig. Gen. Herman Haupt, who was Chief of the Bureau of Military Railways of the United States Army during the war. Among the photographs are views of Washington, Richmond, Petersburg, and Bull Run; a picture showing the first train across Bull Run Bridge; and numerous other scenes. Ac-

cording to a notation inscribed on the flyleaf, the photographs were taken by Capt. A. J. Russel of the New York Volunteers, who was detailed by request of General Haupt as a special artist attached to his Military Railroad Construction Corps.

Mrs. Edward Hamilton Geary of San Francisco was the donor of an album containing 170 carte-de-visite photographs of Civil War scenes and portraits collected by Gen. John White Geary, who figured prominently in the battles of Chancellorsville, Gettysburg, and Chickamauga. In it are portraits of General Geary with his staff, and numerous officers and civilians, as well as views of Murfreesboro, Tenn., showing Army headquarters, the church which was used as a hospital, private homes, and other buildings.

A group of 33 early photographs of the Yosemite Valley, taken in the 1860's by Carleton E. Watkins, was presented by Mr. Frederick Law Olmsted of Brookline, Mass. Mr. Olmsted's father, the well-known landscape architect, was a member of the first Yosemite Commission appointed by the Governor of California in 1864. In all probability the photographs were given to him by Watkins, whose work was mentioned in Olmsted's report, *Yosemite Valley and the Mariposa Big Trees* (1865), which first appeared in print in the October 1952 issue of *Landscape Architecture*.

An interesting biographical account of Watkins can be found in Robert Taft's *Photography and the American Scene* (New York, 1938). According to the author, he went to California from New York as a young man. In 1854, when he was working as a clerk in a San Francisco store, a chance acquaintance led to his becoming employed in the San José gallery of the daguerreotypist, Robert H. Vance, from whom he learned the craft. A few years later he returned to San Francisco

and opened his own portrait gallery, having in the meantime mastered the wet plate process.

Love of the outdoors aroused Watkins' interest in landscape photography and he was among the first to record the interior of California. His photographs of the Yosemite Valley, which he first visited in 1861, were instrumental in awakening an appreciation of the extraordinary beauty of the region and brought him international fame.

The Library's extensive collection of portraits, which includes photographs and negatives, prints of all kinds (both original and reproductive), and even a few paintings and drawings, increases more rapidly than any of the other holdings, whether by single items, small collections, or the files of a commercial studio. The Brady-Handy Collection already has been mentioned. A gift of considerable importance came from another local studio, the firm of Harris & Ewing, which has been in business since 1905. It is safe to say that the likenesses of nearly everyone of prominence in official, diplomatic, and social Washington, as well as the outstanding figures in every field of endeavor, have been recorded by the firm since its establishment, while their photographers have covered the news events in the Capital since 1906. The 300,000 negatives, which have been turned over to the Library, date from 1905 to 1945, and although commercial use will remain the property of the donor for a period of 10 years, the collec-

tion will be of inestimable value to the picture researcher of the future.

Representative of smaller groups of portraits relating to an individual was a gift from Prentiss Taylor of Arlington, Va., of 29 portraits of Carl Van Vechten, dating from about 1906 to 1931. In the group are studio photographs, snapshots, and reproductions of paintings and a sculptured head.

A similar collection of portraits of the poet George Sterling (1869-1926) and of various members of his family was received through the bequest of the late Nina Dumont.

Although the collections of photographs relate primarily to the past, the acquisitions have also included the contemporary scene, and we shall close this report by noting a gift from the White House News Photographers Association of over 1,000 handsome prints which have comprised their eleventh and twelfth annual News Photo Exhibits. The photographs, which represent each photographer's choice of his best work, cover events and people that have made recent news. Included in the various classes in which they were exhibited—feature, personalities, pictorial, sports, news, and Presidential—are pictures of Congressional hearings, fires, accidents, baseball games at Griffith Stadium, the circus, and countless other subjects which will provide posterity with a fascinating record of these times.

ALICE LEE PARKER

Acting Chief

Prints and Photographs Division

Microreproduction

NO MAJOR expeditionary projects to film material abroad were undertaken during the year,¹ and only four or five foreign projects (none of which is complex) are in progress.

In conjunction with the withdrawal from the collections and segregation in one place of all nonservice (nonexpendable) negative microfilms—an operation announced in last year's report but completed only recently—there has come into being an extensive operation for producing positive copies of negatives made in some of the major foreign projects. As a result, the Library now has positive (service) copies of all 723 reels of the official gazettes of the Mexican states, the 1,030 reels of the Jerusalem project, and the 1,700 reels of the Mt. Sinai project; and it has begun copying the 2,116 rolls of film containing the archives of the Japanese Ministry of Foreign Affairs.

In addition to work on these projects, each of which is provided with its own checklist, less spectacular tasks such as making copies of 102 rolls of *coutumes* (French customary law) and of many hundreds of rolls of films made in the Public Record Office are quietly going on. To this same category probably belong the positives recently made from the supplementary films that were not included in the main body of the State Records Project.²

Emphasis on the acquisition of Slavica has not diminished. As has been pointed

out elsewhere,³ the Library, with the help of a grant from the Ford Foundation, has been working to establish bibliographical controls over significant Slavic research materials in Finland and Western Europe. The Chief of the Slavic and East European Division in 1953 visited 62 institutions in order to identify important collections that might be reproduced and thus be made more accessible for governmental and private research in the United States. Negotiations have been under way with 24 institutions, and copies of bibliographical materials have been received from the Westdeutsche Bibliothek at Marburg, Germany; from the Bibliothèque de Documentation Internationale Contemporaine in Paris; the Société Scientifique Ševčenko in Sarcelles, France; the Royal Library in Stockholm; the Bodleian Library, at Oxford; and the Helsinki University Library, which has one of the outstanding Slavic collections in the West. It is especially rich in Russian pre-revolutionary publications, which came to it as one of the legal deposit libraries of the former Russian Empire. The Cyrillic catalog in Helsinki is in three sections: monographs and serials to 1912; monographs and serials from 1913 to the present; and the entire collection of serials. The reproduction was received on microfilm, from which more than 110,000 enlarged paper prints have been made and placed in the Cyrillic Union Catalog Section.

The Music Division has ordered microfilm copies, from a number of collections,

¹ For activities during the period 1948-54, see *QJCA*, X (1952-53), 21-32; XI (1953-54), 41-45; and XII (1954-55), 33-36.

² Described in the article by William S. Jenkins in this issue.

³ "Slavica and Hungarica," *QJCA*, XII (1954-55), 81.

of autograph scores of the Mozart piano concertos. The Manuscripts Division has employed an investigator to survey and report upon recently acquired Americana in the Bibliothèque Nationale at Paris with a view to ordering microfilms of important items. It has a large standing order at the Public Record Office in London for materials in Foreign Office 115 (Legation Records, United States) and Colonial Office 5. More than 400 rolls of film have been received from this source. It has also acquired films of approximately 100 letters of the poet Thomas Moore, of the diary of the Puerto Rican patriot, Eugenio María de Hostos, and of similar unrelated materials.⁴ A project of the Law Library to copy materials connected with the Parlement de Provence has not yet been completed.

The Map Division has brought up to date its "Bibliography of Cartography," copied on 15 reels of 16-mm. film in 1952, by microfilming the first supplement of 2,386 cards on a single reel of 16-mm. film. The Orientalia Division has made a microfilm copy of the Choni edition of the Tibetan *Tanjur* in the Library's collection, possibly the only example in the West of this 209-volume anthology of Buddhist works translated from Sanskrit into Tibetan. The same division has copied its file of the Arabic-language newspaper *al-Bayan* for the years 1911 to 1938. The Law Library plans to acquire on microfilm about 90 titles listed by Eldon James in *A List of Legal Treatises Printed in the British Colonies and the American States before 1801*, which are not already in the collections. This domestic project was made possible by the cooperation of the library of Harvard Law School, which will allow its copies to be microfilmed.

⁴ See "Manuscripts," *QJCA*, XII (1954-55), 144-45.

The Serials Division has placed an order for microfilm copies of some 75 foreign and domestic newspapers, to save the Library from having to acquire and bind the originals. These are in addition to films of about 120 journals which it has been receiving regularly by subscription.

The Photoduplication Service has microfilmed *Vedomosti verkhovnogo soveta SSR*, the official publication that contains the laws enacted by the Supreme Soviet, the edicts of the Presidium, and treaties, agreements, and conventions made by the USSR with other countries, for the period April 7, 1938-December 1953. Positive copies of the 10 reels may be purchased for \$75 directly from the Service. Annual increments will henceforth be copied annually. The Photoduplication Service also has microfilmed on 4 reels the 7,712 pages of the stenographic transcript of testimony at the Army-McCarthy hearings, and positive copies may be purchased at \$25.

For a cooperative project sponsored by the Wisconsin State Historical Society and the Library's Manuscripts Division the Photoduplication Service microfilmed the papers of President Polk. These include correspondence, bills and receipts, speeches in manuscript, and miscellaneous materials, which in all required nearly 43,000 exposures. Somewhat earlier the Library had cooperated in microfilming for other institutions the papers of John C. Calhoun and Henry Clay. Routine operations, such as copying the annual output of the *Washington Post and Times Herald* and the *Washington Star*, continue.

Another task undertaken by the Photoduplication Service, one which cannot fail to have a beneficial effect upon the holdings of other institutions as well as the Library, is making systematic tests of microfilm received from outside sources. In the spring of 1954 tests were begun on sample lots of film to ascertain the nature of the base

(acetate or nitrate), the quantity of residual "hypo" (thio-sulfate of soda), and the adequacy of definition of the image. The authors of a recent article on this subject say: "Certain generalizations may be drawn from our experience. These are: 1) that a majority of processors are supplying adequate film; 2) that major processors (with one exception) are supplying adequate film; 3) that film from unknown or sporadic domestic and foreign suppliers must be tested; and 4) that an outstanding reputation in other areas of library work does not guarantee adequate film processing."⁵

Among gifts of microfilm should be noted 80 reels received from The Fund for the Republic, Inc., encompassing 170,000 pages of records of 23 important trials involving the issue of Communism; many rolls of American dissertations received from University Microfilms, Inc.; a second gift of film copies of catalogs of Austrian manuscript libraries; and a list of the Codices Manuscripti Latini at Berlin which was presented by Prof. Paul O. Kristeller of Columbia University.

The Microfilm Reading Room received during the year ending June 1955 more than 8,600 rolls of film, of which 948 were sent to other custodial units. It also accessioned 4,059 microcards (3" x 5"), and 8,195 microprint (6" x 9") cards. Outstanding among the latter is the Readex Microprint Corporation's edition of non-depository United States Government publications which, for 1954, filled 4,686 cards. The Library also received the first installments of the microcard edition of the titles listed in Charles Evans' *American Bibliography*. The films for this project, which is sponsored by the Louisville Free Public

Library, are being made now from the 14,509 titles (out of the total of 35,854 titles listed by Evans as having been printed in the United States between 1639 and 1799) which are held by the Library.

The only checklist to appear this year was *British Manuscripts Project: A Checklist of the Microfilms Prepared in England and Wales for the American Council of Learned Societies, 1941-1945*, compiled by Lester K. Born (Washington, 1955). It has an introduction on the inception and progress of the project, together with a 33-page index of personal and geographic names. Its aim is to make more generally available the contents of 2,600-odd rolls of film which form major source materials for a study of the arts, sciences, social sciences, and the common heritage of man. The project by which the films were made was sponsored by the American Council of Learned Societies with the cooperation of the Library of Congress, and it was supported by a grant from the Rockefeller Foundation.

As in previous years, the Library, either directly or through the activities of its staff, has participated in conferences and in the work of professional committees. It was represented at both of the conferences (in January and March 1955) called by the Folger Shakespeare Library, with the support of the Ford Foundation, on problems of acquisition, preservation, and dissemination of library materials, wherein microreproduction was prominently discussed. At the annual meeting of the American Documentation Institute, held at Cleveland in November 1954, the Coordinator of Microreproduction Projects read a working paper on the enrichment of American library resources⁶ which presented for discussion

⁵ Verner W. Clapp, Francis H. Henshaw, and Donald C. Holmes, "Are Your Microfilms Deteriorating Acceptably?," *Library Journal*, 80 (1955), 589-95.

⁶ Lester K. Born, "A Program for Enriching American Library Resources," *American Documentation*, VI, October, 1955.

and offered solutions to a number of issues subsequently brought up at the January meeting in Washington.

The Library likewise has continued to be represented on the Association of Research Libraries' Committee on Cooperative Access to Microfilms of Current Foreign Newspapers, and on the American Library Association's Committee on Coopera-

tive Microfilm Projects. The latter, through a subcommittee, has launched a survey for the microfilming of domestic periodicals in need of preservation because of poor quality paper stock or because of the comparative rarity of original files.

LESTER K. BORN

Coordinator of Microreproduction Projects

SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

British Manuscripts Project: A Checklist of the Microfilms Prepared in England and Wales for the American Council of Learned Societies, 1941-1945. 1955. 179 p. For sale by the Photoduplication Service, Library of Congress, Washington 25, D. C. Price \$2.00. This checklist, compiled by Lester K. Born, makes known the contents of 2,652 reels of microfilms of manuscripts and rare books in the British Museum, the Cambridge and Oxford University libraries, the Public Record Office, Holkham Hall, and the National Library of Wales.

Catalog of Press Braille Books Provided by the Library of Congress, Cumulative Supplement, 1948-54. 1952, revised 1955. Compiled by the Division for the Blind. 59 p. Free upon request to the Division for the Blind, Library of Congress, Washington 25, D. C.

Current National Bibliographies. 1955. 132 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price 75 cents. This monograph, compiled by Helen F. Conover, provides a comprehensive listing, through the fall of 1954, of national bibliographies currently being issued for the various countries of the world.

Foreign Language—English Dictionaries. Vol. I: *Special Subject Dictionaries with Emphasis on Science and Technology.* 1955. 246 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.75. This bibliography is a revision of the list published under the same title by the Library in 1942, with a supplement in 1944. Emphasis has been placed on works issued since 1940.

— Vol. II: *General Language Dictionaries.* 1955. 239 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.75.

A List of Spanish Residencias in the Archives of the Indies, 1516-1775. 1955. 109 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price 65 cents. This checklist covers the records of the judicial reviews of the administrations of Spanish colonial officials who served in the American Indies, the Philippines, and the Canary Islands for the period 1516-1775.

Table of Executive Orders. 1955. Compiled by Margaret Fennell. 76 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 60 cents.